

Architectural
Library



1ST APRIL
1940
25 CENTS

APR 1 1940

ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD



Self Portrait:

Auguste Renoir

Lent by Joseph Taylor to the
"Self Portraits, Baroque to
Impressionism" Exhibition at
the Schaeffer Galleries, New
York City. See Page 11.

BEREND

EXHIBITION OF
RECENT WATER COLORS

DURING APRIL

KLEEMANN GALLERIES

38 EAST 57TH STREET • NEW YORK



The Vigilantes

JON CORBINO

Exhibition

PAINTINGS — DRAWINGS

APRIL, 1940

MACBETH GALLERY

Established 1892

11 EAST 57th STREET • NEW YORK CITY

DUVEEN BROTHERS, INC.

PAINTINGS
TAPESTRIES
PORCELAINS
OBJETS d'ART

720 FIFTH AVENUE

NEW YORK

PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Why Rembrandt?

WHY DOES ONE buy a work of art? There are many reasons, though seldom is a collector articulate in describing the process that leads from desire to possession. But when Thomas Mitchell, noted actor and playwright, recently acquired Rembrandt's *Head of Christ*, a study for the Louvre's *The Supper at Emmaus*, (reproduced in the last issue) he knew what he wanted—and why.

In an interview Mr. Mitchell frankly gave his impression of this latest addition to his collection: "Here was a Christ of flesh and blood and soul. He was not an emaciated, lifeless symbol. Rather, I felt Him to be, at times, a militant leader. Militant not because it suited Him, but rather because of the necessity to achieve and defend his cause. Rembrandt caught an expression of a living Christ at a moment when He was stunned and resigned. It is Christ of deep sorrow."

Speaking of his contemporary works, Mr. Mitchell disclaimed any pretension to art authority, but to listen to his comments was to take issue with him. Mr. Mitchell is one of the leading actors who are collecting art because they love and understand it. To act is to take cold type, a manuscript, and to create, or recreate, a living being. After listening to Mr. Mitchell, it seems evident that contemporary artists will find but small support in the stage world unless their work "lives from the waist up." Actors like Thomas Mitchell and Edward G. Robinson spend tireless hours molding themselves to express living characters. They demand the same of artists, and they will be the first to recognize the essence of life in a painting. That, in part, answers the question, "why Rembrandt?"

The Layman Speaks

ONE OF THE UNIQUE EXHIBITIONS of the year, and one that is being closely watched by the art world, is "American Taste in Painting" which opened at the Philadelphia Art Alliance on March 27—too late to be reviewed in this issue. What makes this exhibition stand out is the fact that it was judged by a volunteer jury of non-art-conscious Philadelphia businessmen, financial and industrial leaders.

While some have criticized the Philadelphia venture because it gives the layman "too much authority" over the sanctity of art, the idea behind the exhibition is sound and it should stir nation-wide interest. Why not give the layman a chance to speak? He has suffered, endured, lied and bluffed when art, cellophane-wrapped in esoteric adjectives, has been thrust upon him. And when artists have been forced to depend upon relief checks from Uncle Sam, the finger of guilt has always been pointed accusingly at the bewildered layman. Why not encourage his interest by inviting him to participate?

From 1,200 paintings by 770 artists Philadelphia's businessman-jury picked several hundred for exhibition at the Alliance until April 5, and from them will later select prize winners. Whatever the jury's decisions—Waugh or Weber—the experiment is a healthy attempt to check art's cannibalistic tendency to feed upon itself.

Artists themselves are not always par-value judges of art. Chicago at present is the scene of an exhibition that is being

condemned impartially by both conservative and modern critics—and this show was picked by artist-jurors who in turn had been picked by the exhibiting artists.

Religion, 1940 Version

ONCE IN A WHILE a critic pens a paragraph that scintillates through the barrage of words, and is remembered, for the import of the thought is of greater significance than the occasion that generated it. Henry McBride of the *New York Sun*, reviewing the recent exhibition by Boardman Robinson, came up with such a paragraph and gave it gratis to the modern generation to mull over:

"The way religion can be bent to modern usages," wrote the urbane McBride, "is shown in our artist's version of Christ. He shows us a face that is bitter, worried, hungry; a face that demands something intensely. It is the face Marie Antoinette saw outside the palace gates demanding bread. Now Christ was intense, but He was never bitter, worried nor hungry, and He never demanded anything. He came to give not to get. It is the same fallacy our friends, the communists, stumble into. They want somebody else to give. They want Mr. Rockefeller to give. It never dawns upon them that the true communist—if it were possible to conceive of such an individual—would consider it a privilege to give to Mr. Rockefeller. The communists want the earth. Christ taught that the only way to possess the earth was to lose it. He was all sweetness and light and love. It was His offer of love that won mankind and it is the radiance of that divine gift that is missing from modern conceptions of Him."

This, gentlemen, is worth remembering!

What's To Do

EACH YEAR as your subscription nears expiration you receive from me a personal letter asking for a continuation of your support, and each letter, all 12,200 of them, is signed by me—not by a rubber stamp. This because it is part of the tradition and spirit of reader loyalty that has kept the *DIGEST* living, and, secondly, because I like to do it. In return I very often receive personal letters from you, some pro, some con, and many containing ideas that are later incorporated into the magazine. They are my "temp stick." But among them sometimes is a response that stops me in my tracks with that all-gone feeling of arriving at a formal dinner one day early, and of such is the following letter from Carl Hoerman of California:

"Answering your invitation to extend my subscription: As a digest you are doing perhaps as noble a job as is humanly possible in this art interregnum. That is, if the business of reporting the blah, the yappings and the ignorant gush of most art critics can claim to be noble. For myself I don't give a hoot about the emanations from those quarters, parasitical growths on art that fatten on lurid publicity and arrogance.

"Young things write to you in defense of 'proletarian' art who neither know the meaning of proletarian nor art. Art is supposed to result from tramping swamps, yodling soup or going on a spree. No 'great' critic dares to find anything wrong with the big noises, from Picasso to Matisse and back again to Picasso. And when I listen to the dissonant bleating of the multitude of 'little ones' (to borrow from Nietzsche), I am forced to sheer admiration for men who build Boulder dams, men who DO things, who do not fill the air with vapid phrases that mean less than nothing.

"There are now as many isms in art as there are in religious forms. They vociferate about highbrow and proletarian, modern and conservative, radical and old hat, rugged and pretty, American, French, German, English art. Bewildered and obtuse, juries are drawn from the howling moderns and the cowed academic camps, not from among 'just' artists. Everybody to be appeased, but nobody is satisfied.

"That's because we've gotten away from fundamentals. Good and bad art can be defined where there is a will. And there is only good art, and that explains itself and needs no press agency and acrimonious propagandists, and least of all the defense of children and ignoramuses."

To date I have not been able to answer Mr. Hoerman's letter—but come Spring!



MODERN FRENCH PAINTINGS

OF 19th & 20th CENTURIES

CARSTAIRS GALLERY
11 EAST 57TH STREET, NEW YORK

PAINTINGS BY

Gifford Cochran

April 3-24

WAKEFIELD BOOKSHOP
64 EAST 55TH STREET, N. Y.

PAINTINGS BY **JEAN WATSON**

April 1st through 13th

LILIENFELD GALLERIES
21 East 57 Street

JOHN LEVY GALLERIES, INC.

Paintings

11 East 57 Street • New York

PAINTINGS GRIGORY

EXHIBITION
APR. 8 TO 27

GLUCKMANN
SCHNEIDER-GABRIEL-71 E. 57

THE ART DIGEST is published by The Art Digest, Inc.; Peyton Boswell, Jr., President; Joseph Luyber, Secretary-Treasurer. Semi-monthly October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell, Jr.; Assistant Editor, Paul Bird; Associate Editor,

THE READERS COMMENT

Who's Kidding Whom?

Sir: It gave me pleasure to read an article in your March publication, "Gerald Brockhurst, Ltd." I feel very honored that Mr. Boswell should have taken the trouble to write an article on my work; and knowing what a great reputation he has both here and in Europe, that he should have expressed his opinion so highly, "that I am one of the greatest living etchers," gives me still further pleasure.

—GERALD L. BROCKHURST, *New York.*

P.S. Having heard that Mr. Boswell is a very good looking young man, perhaps I might get him to sit for his portrait by me. Who knows! I might then even persuade him to join the Gerald Brockhurst, Ltd.

—G. L. B.

A Question of Damnation

Sir: Congratulations and many thanks for your spirited editorial, "Gerald Brockhurst, Ltd." The fact that the sort of racket in which Brockhurst and other painters, including some Americans, indulge, is successful, does not necessarily mean that "America, as a nation, doesn't give a tinker's damn about art."

Fortunately, the society leaders are not America. Unfortunately, they are the ones who have the financial ability to become patrons of "art." Perhaps they do not realize that they are merely patrons of the art of ballyhoo. Your indictment of America more properly belongs in the laps of the society "leaders," who are led around as though someone had a ring in their nose. The indictment also belongs to the newspapers, whose claim it is that they do not follow but mold public opinion.

Let's say instead, that American society leaders and American newspapers don't give a proverbial damn about American Art.

—MARTIN GAMBEE, *New York*

Less Politics on Art Pages

Sir: As a keenly interested follower of your editorials, may I congratulate you on your very excellent and important piece, "Contrary to the Evidence." It is gratifying to have THE ART DIGEST call attention to this example of the growing tendency to use art criticism as a political float. Can't you crusade to keep the art pages of our newspapers free from any form of electioneering?

—STOW WENGENROTH, *New York.*

No Ax to Grind

Sir: Glad you had "guts" enough to print what you believe in regard to foreign portrait painters of low standards—and American buyers of their products who have even lower standards. Not being a portrait painter, I can applaud honestly.

—ERNEST BLUMENSCHIN, *Albuquerque.*

Wants More McCausland

Sir: Permit me to say "Hear! Hear!" to Miss McCausland's apt appraisal of the Whitney show. I hope you may continue to give us more quotations from the same critic.

—DONALD C. GREASON, *Rockport, Mass.*

[Ed.—Miss McCausland is quoted at length in this issue on the Philip Evergood show at the A. C. A. Gallery; page 20.]

Frank F. Caspers; Business Manager, Joseph Luyber; Circulation Manager, Esther Jethro.

Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscriptions: United States, \$3.00 per year; Canada, \$3.20; Foreign,

PASTELS BY

PEGGY

BACON

WATER COLORS BY

MARCIA S.

HITE

April 1st - 20th

FRANK REHN GALLERY

683 Fifth Ave. (bet. 53rd & 54th Sts.)
NEW YORK

PAINTINGS BY

DANIEL SERRA

To April 3

RECENT WATERCOLORS BY

JOHN WHORF

Opening April 8

MILCH GALLERIES
108 W. 57 St.
In American Art Since 1905

Pierre Matisse

MODERN
FRENCH

Madison Ave. and 57th Street
Fuller Building, New York

SCULPTURE BY

EATON DAVIS

April 1 - 13

Marie Sterner Gallery
9 East 57th Street • New York

THE SOUTHWEST WATER COLORS & OILS BY

GURDON HOWE

April 8 through 27

MORTON GALLERIES
130 West 57 Street

TAMOTZU

RECENT WORKS APRIL 1-20

VENDOME ART GALLERIES
59 W. 56 St., N. Y. C.

\$3.40; single copies, 25 cents. Not responsible for unsolicited manuscripts or photographs. Previous issues listed in The Art Index. Editorial and Advertising Office, 116 East 59th St., New York, New York. Telephone Volunteer 5-5570. Volume XIV, No. 13, 1st April, 1940.

The Art Digest

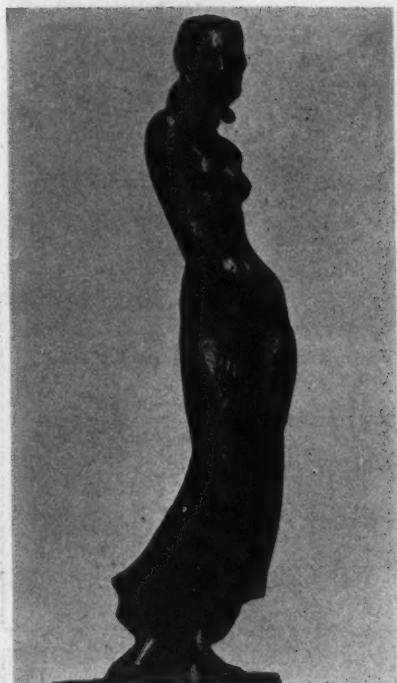
The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XIV

New York, N. Y., 1st April, 1940

No. 13



Lysistrata: ROBERT C. KOEPNICK
Awarded Barnett Prize of \$200



My Wife & Velasquez: KENNETH FORBES
Proctor Prize of \$175



Young Dancer: ABRAHAM POOLE, N.A.
Altman \$750 Figure Prize

The Academy Pledges New Allegiance to Its Traditional Precepts

LIKE A GIANT GLACIER that responds to decades of gathering pressure by moving a bare inch, the National Academy goes perceptibly forward every generation or two. Then it rests while others explore the trails ahead.

Once, long after the revolutionary style of Impressionism had become a respectable manner of painting, the National Academy so moved—just enough to embrace Impressionism. Then it settled into rigid immobility. Again, during the past five years of Jonas Lie's presidency, the Academy was on the move, accepting this time the more respectable elements of the new American scene painting. There were alarms and excursions

and huzzahs for the new liberality. But now, having moved, the Academy appears once again to have subsided into its venerable immobility, its traditional worship of competence and craftsmanship.

The new stillness was echoed in the art reviewers' comments on this year's annual—114th in the series—now on view at the Fine Arts Gallery, New York, until April 11. It is a show which, "in plain and ample terms," writes Edward Alden Jewell of the *New York Times*, "dramatizes the precepts for which this institution is supposed to stand." Royal Cortissoz of the *Herald Tribune* admitted that it may not be a brilliant affair, but there is

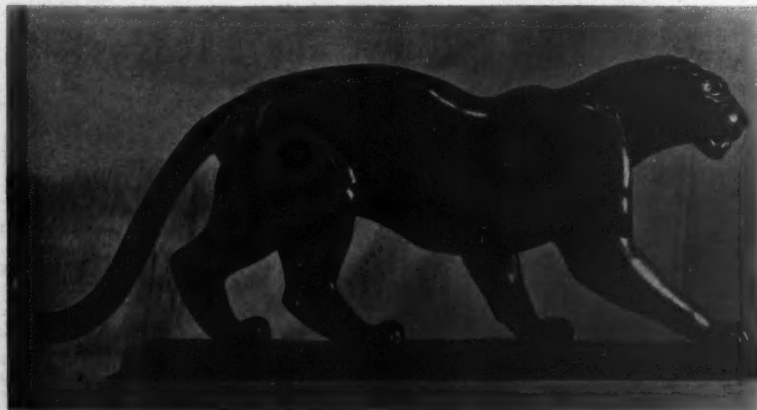
"a quantity of serious and commendable work." Two of the critics found themselves gripped by a soporific ennui at the Academy annual. "To see it is an indulgence in sheer boredom," remarked Jerome Klein of the *Post*. Emily Genauer of the *World Telegram* suggested that the briefer consideration given to the show, "the greater the kindness will be done for the Academy."

Even the Academy itself has taken a militant stand on status quo. Defending the organization's methods of selection, its fairness, generosity, and, particularly its precepts, Hobart Nichols, the new president, deplored "the group of immature, uneducated youngsters who through our present extraordinary system of education have been encouraged to believe that they have a great message to give to the world." The Academy, he stated, "refuses to follow the fashion and to accept experimental work simply because it is experimental and different. Just because a picture or a piece of sculpture is different does not necessarily mean that it is good. For the past two decades the art world has been exploiting a deluge of inept, artificial, and thoroughly meretricious work. There has been a wild debauch of 'let Johnnie have his say'—and thousands of Johnnies have had their say. I think a very large quantity of whitewash is in the mixing."

The Academy's prize awards reflected the status quo atmosphere, too. The sixteen be-ribboned paintings and sculptures are all in the accepted standard of craftsmanship. Chauncey Ryder won the \$750 Altman prize

[Please turn to page 28]

Black Panther: WHEELER WILLIAMS, N.A. Sculpture Animal Prize



1st April, 1940



Winter Pattern: HOBART NICHOLS, N. A. Carnegie Prize



Wreck at Lobster Cove: ANDREW WINTER, N. A. Palmer \$600 Prize



Asbestos Mine: CHAUNCEY F. RYDER, N. A. Altman Landscape Prize (\$750)



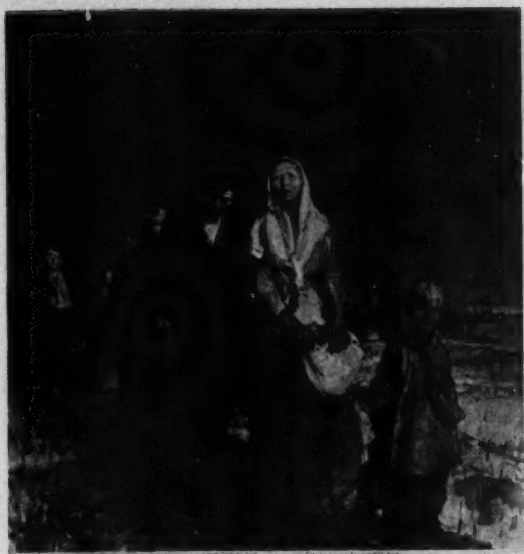
Escape: CHARLES S. CHAPMAN, N. A. Saltus Medal



Kinzer's Place: VERONA BURKHARD, Julius Hallgarten \$175 Prize



Grandma: A. GIACOMANTONIO, Maynard Prize



Anno Domini, 1940: HERBERT M. STOOFS. Isador Medal



Fig Leaves & Fruit: NICHOLAS COMITO. Hallgarten \$125 Prize



The Deposition: HUGO BALLIN, N. A. Clarke Prize of \$150



Roscoe & Linnea: IVAN OLINSKY, N. A. O'brig Prize



Pot of Basil: A. DE FRANCISCI, N. A. Watrous Medal

1st April, 1940



His Library: SOSS MELIK. Julius Hallgarten \$100 Prize



*West Side in Winter: LAWRENCE ADAMS
Awarded Mr. & Mrs. Frank G. Logan \$500 Prize*

Chicago Annual Condemned as Student Show

PROBABLY the most unusual feature of the annual Chicago-and-Vicinity exhibition is its ability to provide the rare ground on which the *Chicago Daily News's* forthright C. J. Bulliet and the *Tribune's* more conservative Eleanor Jewett can walk in harmony. Usually on opposite ends of a critical teeter-totter, they came together last year to condemn the local annual and repeated this year in their wholehearted denunciation of its 44th edition, on view at the Art Institute until April 14.

The 1940 show, made up of 232 paintings and sculptures by as many artists, does little to elevate Chicago's or the country's opinion of locally produced art, according to the consensus of these critics. Its top painting, Lawrence Adams' *West Side in Winter*, which

took the \$500 Logan prize and medal, was described by Bulliet as "a mere illustration blown up to size for framing," and by Miss Jewett as "trite," and certainly not of "prize caliber."

The \$300 Armstrong prize for the best oil by a woman painter went to Ruth Wilber's *Corrine*; the Bartels \$300 prize, to Glen Krause's *Composition*; the Brower \$300 prize, to Julio de Diego's *The Perplexity of What to Do*; and the Clusmann \$200 prize, to Raymond Breinin's *The Brown Hat*. The Art League's \$200 portraiture prize was taken by Christian Abrahamsen's *Portrait Study*, classified by Miss Jewett as one of the show's "outstanding" pictures. Eugene Karlin took the \$100 Carr landscape prize with a *Land-*

scape. Bernard Simpson, who is a fourth-year student at the Institute, won the \$100 Eisen-drath prize with a *Still Life*; and Harold Kramer, the Jenkins \$50 prize with *Side Street*.

"In any discussion of the current exhibit," wrote Miss Jewett, "one treads all over the toes of Institute and W.P.A. alike. Both are copiously represented, both have prize winning artists, and both are responsible for the many pathetically wretched effusions on the walls." Like last year, Miss Jewett found only about "20 good exhibits."

Bulliet, who characterized last year's annual as "flagrantly amateurish," was equally biting and pungent this year, writing one of his two reviews under the sub-head, "Chicago Art—A Study in Eclipse." "Much of the show, including most of the prize winners," he said, "is little above the level of student work. The influences are rampant and unassimilated."

The artists, Bulliet continued, "paint out of the same set of tubes, and say over and over again what they have heard somebody else say. Originality is at a low ebb." Nineteenth of the pictures in the show, the *News* critic felt, belong "to the 'naturalism' of 'the American scene' that came into vogue when the federal government went into the job of producing art on a vast scale. This 'naturalism,' a reaction against foreign isms, was a lazy step backward into a comfortable innocuous adaptable to the multitudes."

Bulliet named Macena Barton's *Gloomy Sunday* the "outstanding work in the exhibition, despite opinion of the juries." Other works to soften the Bulliet eye: Zsissly's *The Harbor*, Torvald Hoyer's *Woman's Wish*, Julia Thecla's sculptured *Neoteric Head*, Roff Berman's *Brummit's Cornfield in Winter*, Martha Berry's *Beyond the Pale*, Glen C. Sheffer's *The Life Class* and Clay Kelley's *Rainy Day*.

The 19 "good" paintings listed by Miss Jewett: Zsissly's *The Harbor*, Nicola Ziroli's *Holiday Corn*, Howard Thomas' *Self-Portrait*, Marshall D. Smith's *The Goat*, Flora Schofield's *White Hat*, John T. Nolf's *The Rubaiyat*, Clay Kelley's *Rainy Day in San Francisco*, Alice Mason's *A Portrait*, Lou Matthews' *Empty Bowls*, Benjamin S. Kanne's *Mahrea* and Frank J. Gavenky's *Winter*, Oskar Gross' *Mother Earth*, Richard A. Chase's *Caught in the Act*, Charles W. Dahlgreen's *Back Porches*, Walter B. Adams' *Evanston Scene*, Karl C. Brandner's *November Hills*, Claude Buck's *Gossips*, Carl Austen's *The Yellow Curtain* and Abrahamsen's *Portrait*.

This year the exhibiting artists elected their own jurors from two panels submitted to them. Their choices: Louis Betts, Alexander Brook and Morris Kantor (for paintings), and Paul Manship and Heinz Warneke (sculpture).

Art on Treasure Island

When the Palace of Fine Arts reopens in May at the Golden Gate Exposition on San Francisco's Treasure Island, it will house a comprehensive exhibition of work by California artists of this and preceding generations. Plans for the display of California artists, according to Timothy L. Pfeuger, president of the San Francisco Art Association, include an "active arts plaza" in which artists will be seen at work on prints, paintings, sculptures, murals and a huge mosaic of marble and granite.

The Exposition's art show will stress, also, the creative work produced by the Pacific Coast nations of Latin America. Loans of old masters and contemporaries, which will complete the displays at San Francisco this summer, are now being negotiated for by Dr. Walter Heil from private and public collections.



Still Life: BERNARD SIMPSON. Eisendrath \$100 Prize

Prendergast

MAURICE PRENDERGAST, one of America's first admirers of Cézanne and an artist who himself worked to create a Post-Impressionist art, is represented at the Kraushaar Galleries, New York, in an important show of 14 oils. At the opening of the exhibition the sale was announced of one of the artist's paintings, *The Picnic*, to the National Gallery, Ottawa, Canada. This oil, formerly in the John Quinn collection and later in that of Mrs. Cornelius J. Sullivan, will form part of a collection of American paintings that is being assembled by the Canadian museum (see cut below).

The paintings in the Kraushaar show extend across thirty years of the artist's life, from 1894 to the year of his death in New York, 1924. The earliest in the exhibition is a lyric scene of *Franklin Park*, done in dusty greens and reds, before the artist had developed his sparkling pointillist method. In this oil, however, the later development is latent: the frontal composition, the patterning of soft, evocative colors, the distinctive arabesque, and the mastery of pigment.

Prendergast's conception of beauty led him early into a personal style, which has an overwhelming aspect of being decorative, yet which is tightly built and distinctive of form. Nearly all of the pictures in the Kraushaar show are in this style, so heavy-tapestried with arabesques and checkered with rich colors that it is often a moment or so before the pictorial elements emerge. The oil, *Central Park*, is redolent with this woven color and patterning of forms, yet it contains a realistic scene organized with classic order and as stately in movement as Ravenna mosaics.

In his less patterned *Salem Shore* and *The Cove*, Prendergast takes deeper bites of nature, painting views that have solid realistic backbones. The Ottawa painting, which is not included in the present show, is in the heavily arabesqued style, depicting a group of women and swans in a landscape, all gracefully moving to the lyricism of Prendergast color.

"Sanity in Art" to Show

The Los Angeles branch of the Logan-sponsored Sanity in Art organization will hold its first exhibition from April 4 to the 30th. The show will be held in the State Exposition Building in Los Angeles' Exposition Park, and will be composed of exhibits passed on by jurors F. Toles Chamberlin (chairman), James Swinerton, Will Foster, Bill McDermid and Ralph Holmes.

The Picnic: MAURICE PRENDERGAST. Col: National Gallery of Canada, Ottawa



1st April, 1940



The Farmer's Wife (1922-23): JOAN MIRO

The Four-Fold Evolution of Joan Miro

THE EVOLUTION OF JOAN MIRO, from his early wide-eyed wonderment at the world, through his period of sharp observation and reproduction of it, to later release into the realm of surrealist fantasy, is traced in an exhibition at the Pierre Matisse Gallery, New York, on view until April 6.

With 14 oils spanning the period from 1918 to 1925, the Spanish artist is seen evolving his personal style and vision under the influences of the Fauves, particularly Van Gogh; the ancient Catalonian frescoes of his native land; and finally his own poetic nature. In

the foreword to an elaborate catalogue, Miro writes about the struggle he underwent to keep body and soul together during this period, striking at one point an incident that is tops in poverty-for-the-sake-of-art.

Speaking of the early days, Miro says matter-of-factly: "Those were hard times. . . . Since I was very poor I could not afford more than one lunch a week: the others days I chewed gum."

Four of the paintings in the exhibition reveal the four stages of growth from a young unknown artist to one claimed by the Surrealist school. In the *Portrait of a Chauffeur*, 1918, the influence of Van Gogh is paramount, yet the inherent fantasy reveals itself in the inclusion of a picture of a "horseless buggy" hanging on the wall. The influence of Catalonian primitives is seen in *The Farmer's Wife*, 1922-23, a low-keyed, crudely drawn painting in which forms are projected with compelling reality and annoying presence, particularly the figure of the cat. Phantasy again is evident.

The third painting in this evolution, *The Labored Land* of 1923-24, shows the artist's love of the earth (he owns a farm in Catalonia) and the forms of nature, which by this time are taking on brilliance and clarity. The seemingly scattered and fantastically drawn elements in this landscape are each endowed with those thin hair-like feelers by which they propel themselves through nearly any Miro abstraction, like ciliated protozoas under a microscope.

In the *Carnaval d'Arlequin*, 1924-25, Miro has reached his developed surrealist stage, picturing his world as one peopled with squirming, infinitely-varied little forms, with all of nature depicted in symbolic movement.



Apples in Wooden Boat: WALT KUHN (Oil)

Nebraska Buys Twelve Living Americans

OUT OF ITS FIFTIETH consecutive annual exhibition of American painting—one which was locally hailed as the “best to date by far”—the Nebraska Art Association has sent to the F. M. Hall Collection of the University of Nebraska twelve works by ten American artists, representing a total valuation of \$6,000. The group includes oils, watercolors, drawings and prints.

With the new purchases the Hall collection steps into the forefront of endowed national American collections such as the Hearn (New York), the Lambert (Philadelphia), and the Dill (Denver) funds. The paintings were selected with the aid of an advisory body comprising Meyric Rogers of the Chicago Art Institute and Muriel V. Sibell, head of the art department of the University of Colorado.

A simple yet vigorous still life, *Apples in Wooden Boat*, by Walt Kuhn; a romantic interior, *Midnight, Version No. 2*, by Hobson Pittman (reproduced in 1st March DIGEST); *Afternoon Skiing* by Zoltan Sepeshy (repro-

duced in 15th Feb. DIGEST); and *Portrait of Doris Lee*, by Arnold Blanch, are the oils that were purchased. One of George Grosz' recent Cape Cod watercolors; Clarence Carter's watercolor of *Barbed Wire*; Peggy Bacon's pastel, *Winter Sport*; two John Sloan etchings, *Turning Out the Light* and *Night Windows*, and his drawing of *Robert Henri*; a drawing by Guy Pene du Bois, *Model in Bed*; and a walnut carving, *Figure Study*, by Joe Taylor complete the purchases.

Both the Kuhn and Pittman oils are recent works which have not been exhibited in New York. The painting by Sepeshy and the pastel by Peggy Bacon, as well as other items, have been exhibited in New York, the former at a recent one-man show at the Midtown Galleries.

Sloan Aphorism

“I have always said that sculpture was bad drawing that you could hurt yourself on in the dark.”—John Sloan in *Herald Tribune*.

Barbed Wire: CLARENCE CARTER (Watercolor)



Why the Independents

THIS YEAR'S Independents show, opening April 19 at the Fine Arts Society Gallery in New York, will round out 24 years' activity by the famous society. It will probably mark a repetition, too, of an annual question which critics have been asking in recent years, “Has not the Society of Independent Artists outlived its usefulness?”

John Sloan, president of the organization, has a vigorous, pungent “No” to that question. For each of the years since 1917, he points out, the largest number of American artists exhibiting together have sent to the Independents—annually up to two thousand artists—in order “to show their work to the public without benefit of juries, prizes or government subsidies.”

Writes Sloan: “Among some artists—and most critics—the idea still persists that a painter or sculptor can consider himself especially honored when his work passes a jury. This is just as dangerous a delusion today as it was twenty-four years ago when the Society of Independent Artists was founded. Although it has become the fashion now to laud ‘tomato-can’ art—as against the ‘ash-cans’ of yesterday—it still remains true in painting, as in public affairs, that an opinion backed by the majority is suspect.

“It is also true that although the last quarter of a century has seen the rise of mushroom galleries all over the country, like Job's gourd, in the morning they flourish and grow up; in the evening they are cut down, and wither.

“When the first exhibition of the Society was being prepared in 1917, this country was moving towards its entrance into the First World War. Up to the last day many of its friends urged postponement; some of them have been urging it ever since.

“But it was opened, and in the very month that war was declared. Before that exhibition closed, 20,000 people had come to see what American artists had to say about a world tumbling about their ears—and stayed to purchase 45 paintings.

“The directors of that first show—the president, William J. Glackens, Walter Pach, the chief organizer and its director from that day to this, Charles E. Prendergast, George Bellows, Homer Boss, Katherine S. Dreier, Marcel Duchamps, Regina A. Farrelly, Arnold Friedman, Charles W. Hawthorne, Rockwell Kent, John Marin, Man Ray, Maurice Sterne, among others—might have claimed omnipotence in recognizing that practically every name of brilliance a quarter of a century later would hang on the walls of that first exhibition. Actually they had no such thought. There were two objectives and they still exist: to hang any work submitted, and to give the public the opportunity to see not the work of one man, or a homogenous group of men, but the direction that American art is taking.”

The most pressing question today to a thoughtful artist, writes Sloan, is this: Are there any independents left. “Can an artist whose garret-and-bread is guaranteed by government or otherwise, maintain any freedom of expression? Are there artist pressure groups which stifle expression?

“It is not so much because of sales to be made or reputations to be increased that artists need this exhibition; its essential success has always depended on its being a channel, often the one channel, through which the artist may have freedom of expression. But the public needs this exhibition, too. It offers a challenge to the man or woman who has the courage to discover for himself what is good—not what is being talked about—in art of today.”

Grand Rapids

ARTISTS FROM 46 STATES submitted more than 1,500 entries to the first national exhibition to be sponsored by the Grand Rapids (Mich.) Art Gallery. On view through March, the annual comprised 225 exhibits accepted by jurors Zoltan Sepeshy and Clarence H. Carter, together with 55 displays by nationally known artists who were invited to participate. The show represented a concentration of work being done in every section of the country and was studded with the brightest names in contemporary art production.

Constance Rourke, Otto Karl Bach and Francis P. Robinson, acting as the jury of awards, selected the eight canvases, watercolors and prints which were purchased out of funds provided by Grand Rapids' Friends of American Art. Their choices were two oils: Stanford Fennelle's *The Farm* and Ruth Grotenroth's *Farmer and His Wife*; one tempera: Wadsworth Bissell's *Church at Ojus*; three prints: Eli Jacobi's *The Card Players*, Jenne Magafan's *Adobe Ruins* and George Jo Mess' *Ed Luckey's Farm*; and two watercolors: Edward Lewandowski's *Corn* and Zoltan Sepeshy's *December*.

Sepeshy, with this museum purchase, continues a season in which he has enjoyed mounting recognition. His *Morning* (March 15, ART DIGEST) was acquired last month by the St. Louis City Museum, and his *Afternoon Skiing* (Feb. 15, ART DIGEST) was bought by the University of Nebraska out of its current annual. In addition, the Toledo Museum, which last year purchased his *Sandscape*, is giving him a one-man show during April.

Besides the Grand Rapids purchases, the jury named Louis Guglielmi's oil, *El Station*, Anita Weschler's sculpture *Air Raid* and Copeland C. Burg's oil *Flowers and Fruit* as recipients of special awards of merit.

Glimpses of France

While awaiting a shipment of Soutine canvases from war-disrupted France, the Carstairs Gallery, New York, is presenting a group show by modern French artists. On view through April 13, the exhibits range from 19th-century Manet to the contemporaries Dufy, Derain and Dietz Edzard. The Manet, a forceful picture of boats being beached, was included in last month's notable Impressionist show at the Los Angeles Museum. Sisley's glowing *Moret at Sundown*, painted in 1888, is suffused with close-of-day calm that stills the foreground river to a gleaming sheath.

There are two examples of Monet's painting with light, *Haystacks* and *La Neige Argenteuil*, the latter a village street under a blanket of snow. From Renoir's magic brush is a small landscape of a chateau nestling in a frame of foliage. The swift, calligraphic Dufy is represented by scenic studies and Derain by a solidly constructed new landscape, *Grand paysage de Lecques*.

How'd You Know, Comrade?

"Henry McBride's vicious bookburning attack on the Whitney Museum exhibition of Federal mural sketches has aroused many art lovers and letters of protest are coming into the New York Sun's editorial office from many unexpected quarters. Even Peyton Boswell, reactionary editor of ART DIGEST, is taking issue with Mr. McBride. Mr. Boswell's brand of reaction is for the Section of Fine Arts, which organized the show at the Whitney Museum, because he believes that the government should sponsor art to use it for reactionary purposes."

—Oliver F. Mason in the *Daily Worker*.

1st April, 1940



Rembrandt: REMBRANDT
Lent by Mrs. P. M. Warburg



Rubens: RUBENS
Lent by W. R. Timken

The Old Masters as They Saw Themselves

SELF-PORTRAITS provide almost as intimate a glimpse into the inner nature of artists as do their working sketches; and the self-portrait show, on view through April at New York's Schaeffer Galleries, constitutes a fascinating array of windows opening into the noted exhibitors' intimate visions of themselves. In the 35 exhibits, presented for the benefit of the Publication Fund of the College Art Association, master artists of the past set forth their individualities and also those traits and techniques which made them part of their respective schools and integrated them into the flowing stream of art history.

The portraits span more than three centuries and include likenesses of men who were landmarks in the art history of Italy, Germany, Holland, Flanders, Spain, France, England and America. Thirty-five are on view, ranging from the studied, Baroque self-portrayal by portly Gerard Dou, to the hurried, broken-colored portrait of Lovis Corinth, the German 20th century expressionist.

Bridging the chasm between the two is the thread of art history, carried from generation to generation, and from nation to nation by the subjective studies of Rembrandt, Rubens and Van Dyck of the Lowlands, Reynolds and Lawrence of England, Smith and Trumbull of

Lawrence: LAWRENCE
Lent by William Rosenwald



America, Goya of Spain, and a notable group from France, including de la Tour, Greuze, David, Vigee-Lebrun and Gros, and their innovator-successors Manet, Degas, Cézanne, Gauguin and Renoir, who bring the exhibits down to the present century.

The Renoir, reproduced on the cover of this issue, reveals in luminous color the sensitive features of a young man who was to rise to the heights. Bearded Cézanne looks out searchingly from his niche, his features and floppy straw hat painted with the studied economy that marked all his canvases. The fiery Spaniard, Goya, stressed his robust, intense nature, saw and painted himself with adroit strokes as a husky, sharp-eyed individual.

The naturalism, reserve and solid painting that the English patrons of the 18th and early 19th century preferred are concisely combined in Sir Thomas Lawrence's study of himself. The Dutch favorite of the English court, Van Dyck, set down his cavalieresque features with courtly deftness in a canvas that has belonged, among other collectors, to two English kings, Charles I and James II.

Matching the aristocratic suavity of the Van Dyck but more alive in spirit is the self-portrait by Van Dyck's master, Peter Paul Rubens, one of the few canvases that he painted of himself. The giant Rembrandt, on the other hand, produced a stream of self-studies, two of which are in the Schaeffer show. One is the *Laughing Self-Portrait*, the other an early work in which the artist saw himself as a serious, poised young man.

Typical of the aesthetic history sketched-in by the show is the almost complete domination by men. Only two women are included: Elisabeth Vigee-Lebrun of France and Judith Leyster, the Dutch woman who was one of the most talented of Frans Hals' pupils.

Petrovic Sings and Sketches

Milan V. Petrovic, Serbian-born American, follows the kindred arts of painting and music. As a baritone he has been the featured tenor of the Russian Opera in Paris. Now an important part of his concert tours is the sketching in which he records the places he visits. The latest of these watercolors are on view, through April 13, at the Newhouse Galleries in New York. His paintings are well composed and compounded of washes suffused with a clarity that authentically captures the crystalline atmosphere of his New Mexico views.



Buste de femme, corsage ouvert: RENOIR

Four Immortals, After Death, Aid La Patrie

FOR THE BENEFIT of the American Friends of France the Durand-Ruel Galleries, New York, have organized an exhibition around "Four Great Impressionists," presenting one of the outstanding group shows of the season. Five pictures each by Cézanne, Manet, Degas and Renoir comprise the loan show which is notable for the inclusion of several excellent works new to the New York public.

The show may be viewed for 50 cents (students allowed free on Monday and Tuesday forenoons), with proceeds going to aid the cause of the great artists' native land, now threatened by totalitarian aggression. The galleries themselves have been affected considerably by the war; its parent branch in Paris is closed, the stock of paintings now deposited in New York and in the South of France; and the firm's two members are engaged at the front in aviation and liaison.

The exhibition is one with interest for all. One of the very best Degas pastels of dancers, in the opinion of several connoisseurs, is the *Danseuses* of 1879. This "angle-shot" composition is a sparkling view of several seated ballerinas and the legs of others who are not in the picture. Light has taken up the dancing movement of the weary ballerinas, flicking through the scene to catch the array of firm legs and to snuggle into the surfaces of fluffy skirts. For those who prefer Degas' oils there are three important examples.

The Manet pictures are dominated by *Chemin de Fer*, 1873, lent by Horace Have-

meyer, which, together with the black *La Dame au Gant*, of 1860, can tell American artists nearly all they need know about how to put on paint.

Cézanne is represented by a landscape, a self-portrait and three still lifes. The former picture, done near Oise around 1880, is a sketchily conceived oil with all the elements of the artist's constructivism, which is echoed again in the head of himself. The richest of the still lifes is the *Cerises et peches*, 1883-87, in which Cézanne turns up as a painter with complete assurance of himself, an attitude the books say he never had. Here he proudly shows the world how well he can paint a white cloth.

The star is Renoir, with three nudes, a beautiful still life of some onions, and a figure-and-flower study. His 1885 *Baigneuse* done in pale flesh color, heavy impasto and a definite linear emphasis is one of the artist's outstanding canvases. A painting new to New York is Renoir's *Buste de femme, corsage ouvert*, of 1907, which is in the artist's developed style, a figure of a buxom young girl that sings with color.

Four great painters would perhaps be a better title to the show for, as Edward Alden Jewell of the *New York Times* points out, not one of the four was strictly an Impressionist in its narrow sense. But Impressionists or not, that the four were among France's greatest is amply illustrated in their posthumous benefit performance.

Gives 36 Sculptures

THIRTY-SIX PIECES of modern sculpture have been given to the Museum of Modern Art by Mrs. John D. Rockefeller, Jr., who is a trustee and whose son, Nelson Rockefeller, is president of the institution. All but two of the pieces are from Mrs. Rockefeller's private collection, which has been more than two decades in the making. One of the sculptures, a Modigliani head, given in memory of the late Mrs. Cornelius J. Sullivan, is termed "possibly the finest" piece by this painter-sculptor.

Several of the greatest 20th century sculptors are represented in the generous gift: Maillol by four bronzes; Lehmbruck by three pieces, of which one is his colossal *Standing Youth*; Despiau by five sculptures; Lachaise by seven; and Kolbe by three. In addition to the Modigliani piece, there are sculptures by two other artists known primarily as painters, Matisse and Daumier.

Following is a complete list of the works, nearly all of which are on exhibition now in the museum's spacious sculpture gallery and garden:

Bourdelle, *The Sphinx* (bronze); Daumier, *Portrait Bust of Guizot* (bronze); Despiau, *Madame Othon Friess* (plaster), *Dominique—Mlle. Jeanes* (plaster), *Jeune Fille Des Landes* (No. 4) (pewter), *Jeune Fille Des Landes* (original plaster), *Portrait Head* (plaster), *Seated Youth* (bronze); Duncan Ferguson, *Cat* (bronze), *Squirrel* (bronze), *Mimi* (plaster); Kolbe, *Portrait of Dr. Valentiner* (bronze), *Seated Figure* (bronze), *Crouching Figure* (terra cotta), *Standing Woman* (bronze).

Also, Gaston Lachaise, *Woman Standing* (plaster), *Woman Standing* (bronze), *Dancer* (bronze), *Egyptian Head* (bronze), *Equestrienne* (bronze), *Head* (granite), *Woman Walking* (bronze); Lehmbruck, *Head* (terra cotta), *Torso* (gray terra cotta); Maillol, *Standing Figure, Nude* (bronze), *Head of Young Girl* (bronze), *Bust No. 1* (bronze), *Standing Woman* (bronze); Manuel Manolo, *Femme Nue* (bronze); Gerhard Marcks, *The Runners* (bronze); Matisse, *Standing Woman* (bronze); Reuben Nakian, *Seal* (bronze); Francois Pompon, *Duck* (bronze); William Zorach, *Cat* (granite).

Wilhelm Lehmbruck, *Standing Youth*; Amadeo Modigliani, *Head* (stone) (given in memory of Mrs. Cornelius J. Sullivan).

Salmagundi Prizes

The Salmagundi Club's watercolor and sculpture show, which closed March 29, was composed of almost 100 exhibits, the watercolors outnumbering the sculpture pieces five to one. The three \$50 prizes which the Club annually offers were awarded to Syd Browne's *The Cathedral*, Cuernavaca (Samuel Shaw prize), Herbert B. Tschudy's *Night Workers* (Joseph Isidor prize), and Ogden Pleissner's *The River Wagon* (Albert H. Sonon prize).

Carlyle Burrows of the *Herald Tribune* named the sculpture exhibits of Jeno Juszko and F. W. Hutchinson as the best in that section, and selected as watercolors "well above the unexciting average," the exhibits of Tschudy, Andrew Winter, Eugene Higgins and Harry Leith-Ross.

April 7 Is the Deadline

Last minute visitors may see the exhibition of Italian Masterpieces at the Museum of Modern Art, New York, until 10 P. M., on April 7. The show is such a hit that *Variety*, the famous Broadway vernacular trade journal, is listing it these days as on the "big time." Visitors are reminded that the museum is open evenings until ten (including Sundays), and that the evening hours are the least crowded.

Henri Verne Retires

Henri Verne, famous director of the National Museums of France, has retired from that important post. Jacques Jaujard, assistant director, is now in charge.

The Art Digest

Bufano's Pink Slip

BENIAMINO BUFANO, controversial San Francisco sculptor who gets embroiled in something or other every once in a while, was "fired rapidly and even enthusiastically" from the Federal Art Project recently, according to the San Francisco *Chronicle*. The official reason given for his discharge was the unreasonable length of time he was taking on one project and the large amount of money it was costing the Government.

"But gossip has it that a deeper reason inspired the action of the F.A.P. chiefs," the *Chronicle* continues, "This deeper reason, it is said, was that for a model on a heroic frieze intended for decoration of a high school athletic field Bufano used—the figure of Harry Bridges, Pacific Coast C.I.O. leader!"

For the past three years Bufano has been working on a "Frieze of Athletics," 185 by 12 feet, for the new field of the George Washington High School, and preliminary sketches were approved by the various commissions. "Recently," says the *Chronicle*, "rumors spread that Bufano was straying out of the narrow limits of sports for his models. One figure of an heroic figure hurling a javelin in the general direction of a bull was particularly scrutinized by all observers.

"Bufano is said to have admitted he had chosen Harry Bridges as the model for this figure, and although there was no official action taken there was plenty of head-wagging and gossip in educational and City Hall circles."

Kuhn's One Painting Show

Concluding a successful "one-painting exhibition" at the Columbus Gallery of Fine Arts, the large canvas by Walt Kuhn, *Trio*, which was first exhibited at this season's Whitney Museum annual, is now on view at the William Rockhill Nelson Gallery, Kansas City, where a special installation and lighting has been given to this impression of three acrobats (cover, Jan. 15, *THE ART DIGEST*). At the Nelson Gallery, the powerful painting, which bids fair to become "the painting of the year," is installed at the end of a 200-foot vista. Kansas City is already familiar with the work of Walt Kuhn from his *Blue Juggler*, which hangs in the permanent collection of the Nelson Gallery, a gift of the Friends of Art.

When shown at the Whitney Museum, *Trio* evoked considerable acclaim from critics and varying reactions from the public. Among the recorded comments made before the picture in New York were: "It can't be good, the clown isn't funny." "It would please me more if the artist had put more circus glamor and tinsel into the picture." "I don't like that kind of red."

Likes What He Can Touch

The layman likes art that titillates his sense of touch, judging from his comments on popular prize ballots at the Clearwater Art Museum's fourth annual exhibition. Andrew Wyeth's tempera, *Black Hunter*, won the prize, edging out, in this order: Luigi Luconi's *Antiques*, Paul Sample's *Lamentations*, Peter Hurd's *Rancho del Charco Largo*, Robert Brackman's *Chita*, and Jerry Farnsworth's *Carol*.

"I feel I could reach out and touch it." . . . "He looks as though he could speak." . . . "They look as though I could pick them up," are representative comments by the public, according to Henry Taylor, the Clearwater director.

1st April, 1940



The Crucifixion: GIOVANNI BATTISTA TIEPOLO

Tiepolo Crucifixion Bought by St. Louis

A DRAMATIC INTERPRETATION of the world-shaking scene that took place on Calvary, by one of the most able dramatists of the 18th century Venetian school, has entered the City Art Museum of St. Louis. The painting, *The Crucifixion*, by Giovanni Battista Tiepolo, was acquired through the Knoedler Galleries of New York at the price, reported in the St. Louis *Star-Times*, of \$11,000.

Painted probably between 1755 and 1760, the 31" x 34" picture illustrates Tiepolo's brilliant craftsmanship, his facile mastery of composition, draftsmanship and sparkling color.

The cruel drama of the Crucifixion is conceived by Tiepolo in the St. Louis painting as an exciting moment with crowds milling around the three crosses on Golgotha, a strong

light falling on the stretched crucified figure of Christ. The mourning, hooded Virgin stands before Him, while behind her, the Magdalen kneels at the foot of the cross. The Centurion, astride his white horse, rides across the foreground.

Emotional emphasis in the painting is achieved by the sharp patterning of light and shadow and the nervous agitation of the grieving forms, more than by any insistence upon macabre details. The leaden tones of the sky, with contrasts of silvery highlights, roll across the background to suggest the supernatural aspects of the scene. Throughout the entire picture the artist's command of drawing has resulted in a sustained and moving expression of anguish, grief, and power.

HOWARD YOUNG GALLERIES

OLD AND MODERN PAINTINGS

NEW YORK
1 EAST 57th ST.

LONDON
35 OLD BOND ST.

SELECTIONS: 1820-1920

WALKER GALLERIES

108 EAST FIFTY-SEVENTH STREET

BRUMMER GALLERY

55 EAST FIFTY-SEVENTH ST.

NEW YORK



Morning in Macassar: GEORGE PARKER

George Parker Holds First Show in Decade

NEW YORK last saw a one-man exhibition by George Parker ten years ago, back in 1930 at the Durand-Ruel Galleries. The intervening decade has been an active, developing one for this progressive American artist, and the results from the point of aesthetic experience may be viewed on the walls of the 460 Park Avenue Gallery, until April 15—paintings that run the range of inspiration from the dream-land of Bali to the humble wash of a New England housewife on Nantucket, from East River to Celebes. Living to Parker is filled with emotional experiences, intense and exciting, and these canvases represent, through characteristic individuality of expression, his awareness of the changing drama of contemporary life.

Color, sensuous and richly orchestrated, is Parker's chief vehicle of expression—to capture the luminosity of light and the saturation of shadow, to interpret imaginatively a pictorial fact or catch the rhythmic movement of form. "Colored pigment is not color," says Parker. "A picture is finished only when it assumes life, movement, spirit, and a perfection of rendering; when it has expressed

beautifully the emotional experience of the artist. It is the purpose of painting to arouse human emotion."

The present show, while not a retrospective, supplies a full-length portrait of a sensitive artist who found himself only when illness sent him to a sanitarium at Saranac Lake. *After Rain, Bali*, a street scene after a tropical shower has cooled the heated atmosphere, is typical of Parker's use of pigment, with the greens touching a symphonic note. With the accent on the greys, *Dawn, Nantucket*, depicts the mellowness of aged and salt-corroded timber, of the charm of houses built at the water's edge. Dramatic in mood and key is *Beneath the Banyan*, a composition built around a twisted tree that decided to follow the line of least resistance. Notable for the rhythm of its forms and the power of the central foreground figure is *Morning in Macassar*. The undulating movement of heavy, oily water is expressed in *East River*, while in *New England Episode* natural forms have been abstracted to throw trees, houses and humans into the correct supporting roles, and establish a laughing mood.

Eloise Egan

THREE CITIES—New York, Boston and Philadelphia—have lately viewed the art of Eloise Egan, and in each the exhibition has been very favorably received by the critics, several of them wondering why this artist waited so long to un-bushel so bright a light. Dorothy Gaffy of the *Record*, appraising the Philadelphia show, on view at the McClees Galleries until April 5, used the descriptive head, "striking," to describe the paintings of Miss Egan, who is the sister of Mrs. J. Stoddell Stokes, wife of the president of the Philadelphia Museum.

Miss Gaffy said: "Ambitious in choosing the size of her canvases, Miss Egan works with palette knife stroke. Thus boldly does she hew sea cliffs and lighthouse in *The Outpost*, daring to paint water from blue rock eddies in the foreground to opaque green-black at the foot of background cliffs.

"In *The Ramparts* and *Moonlight on the Ramparts* she has painted the same scene, first in sunlight, then at night. While both conceptions are strong, there is a degree of poetry in the moonlight blues of the nocturne that one does not feel in any other canvas. Less massive, with a color lift, is *Concarneau*, while dramatic sunset behind leaning palms lends zest to *Sunset, Tropics*."

The preface to Miss Egan's catalogue is an appreciation by the noted critic, Walter Pach.

Maril in Solo Show

Marking the close of the Spring season at the Whyte Gallery in Washington, D. C., is a large exhibition of paintings by Herman Maril, a nationally-known artist who lives and works in nearby Baltimore (his prize-winning *Winter on a Farm* is reproduced on page 22). Represented in several museums and a one-man exhibitor in New York, Maril was the featured exhibitor during February, 1939, at the Baltimore museum.

On that occasion Martha C. Cheney wrote that Maril's progress and direction had been "from a precisionism of line and color to a greatly enriched formal synthesis built of complex tones, textures, planes of light, volumes of form, and gradations of depth," and "from painting that is abstract to painting that becomes increasingly a flexible embodiment of everyday truths important to everyday men in the artist's own time and place."

Owned by Italy's Emperor

A bronze replica of *Grandma*, with which Archimedes A. Giacomantonio just won the Maynard Award at the National Academy Annual (see page 6), was purchased by Emperor Vittorio Emanuele in 1931 and is now in the Royal Palace at Rome. The head was done in Italy in 1928, and the artist's grandmother died in 1938.

Twenty Years of Zorach

William Zorach's 20-year career as a water-colorist is on review, through April 25, at the Massillon Museum, Massillon, Ohio. The show, which opened March 29 to coincide with *Life* magazine's article on Zorach, also contains a selection of the bronzes that brought fame to the versatile artist.

Old Master Drawings

The Schab Gallery of New York is presenting, until April 30, an old master show of prints and ink and wash drawings by a list of painters that includes Guardi, Schöngauer, Tiepolo, Van Leyden, Carracci and Canaletto.

MARIE HARRIMAN GALLERY

EXHIBITION OF

FLOWERS

by

12 FRENCH ARTISTS
12 AMERICAN ARTISTS

April 8th through May 4th

63 EAST 57th STREET • NEW YORK

Old Man River

THE MISSISSIPPI has for decades provided the setting for songs, novels and voyages of exploration. It now emerges as the liquid thread which, to some degree, constitutes a link between artists who occupy its broad valley from the Twin Cities in Minnesota to New Orleans, where it pours into the Gulf—artists who are, during April, being featured in a large loan show at Iowa's Davenport Municipal Art Gallery. Titled "Art and Artists Along the Mississippi," the show begins with a Currier & Ives lithograph, *Wooding Up on the Mississippi*, and Bingham's *Fishing on the Mississippi* and continues with canvases that bring the theme down to 1940.

Organized by Elizabeth Moeller, director of the Davenport Gallery, the exhibition comprises more than 70 displays. Subjects include scenes of steamboat days, flood scenes, genre themes depicting the people and life of the Southern section of the river, the mines of the north, agricultural and industrial views, and many scenic landscapes.

Jon Corbino's *Flood Detail*, Joseph Vorst's *Drifters on the Mississippi* and John Steuart Curry's *Lightning Storm Over the Missouri* are among the canvases that dramatize the turbulence of storms that crash down the valley. Contrasting are such serene, joyous works as Doris Lee's *Showboat* and John McCrady's locally-flavored *Sunday Evening*. The list of invited artists includes famed painters who have lived or painted in the valley. Twin Cities, St. Louis, New Orleans and Davenport artists submitted to local juries and include the best known painters of their regions.

A feature is the purchase prize funded by Davenport's Friends of Art. When announced, it will be reproduced in THE ART DIGEST.

Wilmington Holds Annual

The Wilmington Society of Fine Arts is presenting, from April 1 through the 28th, its annual exhibition of watercolors, pastels, prints, drawings and illustrations.

The show was juried by John Costigan, Andrée Ruellan and J. Kirk Merrick, whose duties included the awarding of four prizes, to be announced later. Responsible for the arrangements was a committee chaired by Henrietta Hoopes and composed of Gertrude Edinger, Edward S. Grant, Sarah Street and Andrew Wyeth.

New Academicians

The National Academy, at the opening of its 114th Annual, announced the election of the following artists as Associate Members:

PAINTERS: Isabel Bishop, Allyn Cox, Gladys Rockmore Davis and Nan Greacen, all of New York City; Robert K. Ryland and Ferdinand E. Warren of Brooklyn; George Harding of Wynnewood, Pa., and N. C. Wyeth, of Chadd's Ford, Pa.

SCULPTORS: Cornelia Van A. Chapin, Donald De Lue and Gertrude V. Whitney, all of New York City; Nathaniel Choate of Phoenixville, and Janet De Coud of Sibsonia, Pa.; and Herbert Haseltine of Paris, France.

GRAPHIC ARTS: Roi Partridge of Mills College, Cal.; Grant T. Reynard of Leonia, N. J.; and Cadwallader Washburn of Lakewood, N. J.

The only architect elected was Eliel Saarinen, president of Cranbrook Academy, Michigan, and winner of the competition for the new Smithsonian Art Gallery Building in Washington.



August Afternoon: GLADYS ROCKMORE DAVIS

Metropolitan Acquires Six New Hearn

THIS TIME there can be little quarrel with the purchases made by the Metropolitan Museum for its famous Hearn Collection of American paintings—two oils and three watercolors which bring several newcomers into the upper Fifth Avenue fold. The acquisitions are: *August Afternoon* by Gladys Rockmore Davis, *Unemployable* by Arnold Friedman, both oils; and the watercolors, *Dandelion Seed Balls and Trees* by Charles Burchfield, *Baseball Game* by Louis Bouche, and *After Church* by Evangeline C. Cozzens.

August Afternoon, bought from the Rehn Gallery, gives Metropolitan recognition to a young artist whose rise to national prominence in the art field has been just short of phenomenal—through the medium of a lusciously and brilliantly painted canvas that is one of the artist's most important works. It was painted last Summer at Harvey Cedars, New Jersey, and was shown in the 1939 Carnegie International. Mrs. Davis trained at the Chicago Art Institute and the League.

Arnold Friedman, ex-postal clerk and part-time painter, studied evenings with Robert Henri for four years, beginning back in 1906. At the age of 61, he is now commanding wide attention, for his work hangs in the Museum

of Modern Art, the Newark Museum and the Phillips Memorial Gallery.

The Burchfield watercolor is one of the artist's early works, painted in Ohio in May, 1917—long before the arrival of fame. Along with others of the period it was kept by Burchfield until shown in an exhibition of works of 1917-1918 at the Rehn Gallery last Fall. Bouche's watercolor of a Long Island baseball game shows a scene along the waterfront somewhere between Fort Hamilton and Sheepshead Bay—a children's Welfare Playground as seen on a hot morning in August, 1939. It was acquired from Kraushaar Galleries, scene of Bouche's recent one-man show.

After Church, the watercolor by Evangeline C. Cozzens, also comes from Kraushaar and is a fine example by this progressing artist. It was painted in Edgartown, Mass., in 1939.

Bold Maurice Becker

The paintings of Maurice Becker, bold in color and individual in technique, occupy the Artists Gallery in New York during April's first fortnight. J. B. Neumann writes in the catalogue that "the earliest works remain, with their original quality, very good, while his latest have built into excellence."

WILDENSTEIN AND CO., Inc.

PAINTINGS AND
WORKS OF ART

Old Panelling

Old Wallpapers

Period and Modern Decorations

Paris

19 East 64th Street
New York City

London

THE NATIONAL ACADEMY

114th Annual Exhibition

NOW

To April 11th inclusive

Hours: Weekdays 10 to 6

Sundays 1:30 to 6

215 West 57th Street

Admission including catalogue 35c

Paintings by

**MAURICE
PRENDERGAST**

Through April 10th

KRAUSHAAR GALLERIES
730 Fifth Avenue New York

PAINTINGS BY

EMY HERZFELD

April 2nd-20th

REINHARDT GALLERIES
730 Fifth Avenue • 3rd Floor • New York

FRIEDMAN

PAINTINGS THRU APRIL 13
BONESTELL GALLERY
106 E. 57 ST., N. Y. C.

"HAIL AND FAREWELL"

Sculpture Series by

ANITA WESCHLER

April 8th - April 27th

WEYHE, 794 Lexington Ave.
New York



Smile: RICHARD TAYLOR
Courtesy of The New Yorker

America Laughs

MODERN AMERICAN HUMOR, a volatile, saline substance that detonates sometimes like a land mine, shattering the silence and all pretense in this best—or worst—of all possible worlds, is enthroned this month in an art museum, at the Rhode Island Museum in Providence, in the first comprehensive exhibition of this phase of art (on view until April 30).

The emphasis in the Rhode Island show is placed upon the social and psychological pranksters, rather than the political cartoonists, and among the prominent names included are Arno, Thurber, Wortman, Sloan, Steig, Barbara Shermund, Abner Dean, Alan Dunn, Rose, Young, Alajabor, Helen E. Hokinson, Gluyas Williams, Soglow, Gardner Rea, and others—33 in all, with 700 original drawings.

Many of the drawings appeared in the pages of *The New Yorker*, the *Saturday Evening Post*, *Collier's*, and other national periodicals which recently have found that the cartoon is a necessity from the circulation standpoint. Among the history-making drawings on view is the famous one by Carl Rose that appeared in *The New Yorker*, showing a little girl and her mother seated at a table. In this, as in many modern cartoons, the explosive is in the caption, or gag: "It's broccoli, dear," says

"Of course it's a woman. They don't do landscapes in marble": SHERMUND



the mother, and the *enfant terrible* shoots back:

"I say it's spinach, and I say the hell with it!"

At the far end of this satire is a famous cartoon by Art Young depicting a small boy and girl looking up from their alum surroundings at the sky. The line reads: "Chee, Annie, look at de stars—thick as bedbugs!"

The 700 drawings weave, with heart-throbs, belly laughs and stinging thrusts, through all layers of society, taking lightning flicks at the pretense of café society, at the cocktail set, at the horsey crowd, at Westchester women's club meetings, the antics of street gamins, suburbanites and hill-billies. Arno's sophisticated upper Madison Avenue set is represented in one memorable cartoon showing a group of razor-back dowagers and their hangers-on, all done up in soup-and-fish and stopping by at a friend's doorway. "We're all going to the newsreel to hiss Roosevelt," they announce.

Richard Taylor's sultry-eyed women, in dress and undress, lampoon the art world; Helen Hokinson's stylishly-stouters are all wound up in Parliamentary procedure; Gluyas Williams' commuters; Thurber's formidable dogs; George Price's frustrates; and Soglow's be-ermined king of all the Sognows—all are present in the Rhode Island Show.

Caricature—from *caricare*, Italian: to overload—is as old as the hills; it was practiced daily in Greece and even earlier in Egypt. The present tradition of cartooning was laid down in England by such satirists as Hogarth, Cruikshank, Rowlandson, and by the Frenchmen, Daumier and Forain, and the Spaniard, Goya. In America, one of the first political cartoonists was Paul Revere. During the war of 1812, William Charles and Doolittle were active, while the great Civil War and post-Civil War cartoonist was Thomas Nast, arch-enemy of the Tweed Ring. The first comic weekly in America was *Punch*, started in 1876, and the old *Life* began in 1883.

Browne Holds Chicago Show

The Findlay Galleries in Chicago presented during March a comprehensive exhibition of the oils and watercolors of George Elmer Browne, noted academician. Portraits and landscapes, executed with the strength and freedom that have become Browne's trade mark, gave Chicagoans a view of an artist who has for several decades been a consistent prize winner and whose works are in almost every major museum in the country.

Browne's reputation has transcended national borders. As early as 1904 one of his canvases was purchased by the French Government out of the Paris Salon. The same government made him, in 1926, a Chevalier of the French Legion of Honor.

From Chicago the Browne show moves to the Dayton Art Institute, April 3 to 30.

Triple Feature at Modern

Three new exhibitions move into the Museum of Modern Art, New York, on April 3: a traveling show of contemporary American art; the work of Sharaku, the 18th century Japanese John Barrymore; and *Designs for Abstract Films*.

The new traveling show is made up of "a selection from the most distinguished paintings done throughout the United States on the Federal Art Projects," combined with paintings in the museum's permanent collection. The Sharaku show, which recently closed in Boston, comprises nearly all the existing prints by this actor-artist who has been universally acclaimed a master printmaker.

The Art Digest



*Onyx Mask, Toltec Culture.
Lent by Tulane University*



*Limestone Head of Warrior, Mayan
Culture. Lent by Tulane*

Pre-Columbian Art Featured in Los Angeles

"WE PALEFACERS are just a little colophon at the end of a book," says Arthur Millier in the *Los Angeles Times*, by way of reviewing the current McKinney-organized exhibition at the Los Angeles Museum.

The show is devoted to pre-Columbian art in the Americas, and, in order to press home the point that there was art, civilization and many other things on this hemisphere before 1492, Millier stresses the fact that man had been writing in the book of American history long before the arrival of Columbus. "They have even found remains of Tarsius in America. And Tarsius was an ancestor of the Anthropoid Ape."

There are nearly 300 catalogued items in the Los Angeles show (on view through April), comprehending the Toltec, Zapotec, Mayan, Aztec, Incan, Pueblo and related cultures of South, Central, and North America with hundreds of objects loaned by Tulane University, University of Pennsylvania, Brooklyn Museum and other outstanding repositories of these arts. Stone sculpture, gold and silver ornaments, pottery, various small objects, textiles, featherwork, and architectural models recreate the strange forms of these ancient, religion-dominated peoples.

Millier was deeply impressed with "this exciting and beautiful display, painstakingly assembled from many lenders throughout the country," and, though he realized that every piece in the show "is covered with intricate carved or painted symbols that mean next to nothing to most of us," he pointed out that these foster-fathers were "peaceful people and wonderful artists."

"You don't have to know what all the figures on their painted vases mean to recog-

nize that the best of their designs compare with Greek painted vases. Those magnificent marble vases with jaguar handles, carved by Mayan sculptors, are great art in any language. The limestone head of a sun god, which stands on a high pedestal, has the grandeur and simplicity our sculptors try so hard to get. And as for all those little figures of people and animals in gold, cast and hammered principally in Costa Rica or Peru—would you say the people who made them were savages?"

"The truth is that there were great civilizations in this hemisphere when our ancestors were chasing each other about in animal skins. The typical state was ruled, like Egypt, by a caste of priest-scientists. By the time Cortez arrived these rulers had become increasingly secular and militaristic and the religions had grown more cruel."

"But the old peoples had built wonderful roads and temples, done great painting, sculpture and pottery, and the finest weaving of colored threads and colored feathers ever seen on this earth."

A Larson for Sweden

Cecil Larson's *The Red Bridge* was awarded the \$100 purchase prize at the annual exhibition of Swedish-American artists at Mandel Brothers, Chicago. The prize is awarded annually by a jury and the painting is sent to the National Museum at Vexio, Sweden, for the latter's American collection. In her review of the show, the *Chicago Tribune* critic, Eleanor Jewett, agreed that the Larson oil was best, noting that, "the nuances of color in the background are a delight to the eye."

SCOTT & FOWLES

745 Fifth Avenue
NEW YORK CITY

SQUIBB BUILDING — SUITE 1609

HIGH CLASS PAINTINGS

BRONZES by Rodin, Manship,
Epstein, Despiau, Barye, Lachaise

GALERIE ST. ETIENNE

46 West 57 Street New York

W. THOENY

Paintings and Drawings

PARIS: 50, Faubourg St. Honoré



KENDE GALLERIES INC.

730 Fifth Avenue • New York

April 5 and 6 • Public Sale of

THE ANTON REDLICH
COLLECTION OF RARE
VIENNA PORCELAINS AND
EARLY PERSIAN WARES

Exhibition March 30—April 4
(Sunday Excepted)

Catalogues of this and fol-
lowing sales on application

Circle 6-9465

TRAVELING EXHIBITIONS

Group and One-Man Shows of Paint-
ings, Watercolors, Drawings, Prints and
Sculpture by Important American Art-
ists Now Being Booked for 1940-1941.

MUSEUM INQUIRIES INVITED

MIDTOWN

A. D. GRUSKIN, Director
605 Madison Ave. (Bet. 57 & 58 Sts.), N. Y.

\$75 REWARD

for information resulting in the return in
good condition of a colored drawing, 9x6
inches, "A Note in Grey" by James Mc-
Neill Whistler; and the arrest and con-
viction of the person who took it.

TOPLIS & HARDING

116 John St., N.Y.C. • Beekman 3-2911

APRIL 2 - 27

LANDMARKS IN MODERN GERMAN ART

BUCHHOLZ GALLERY

CURT VALENTIN
32 EAST 57th ST., NEW YORK

GEORGE PARKER

April 1 to 14, inclusive

460 PARK AVENUE GALLERY
NEW YORK

DAVID SMITH

NEUMANN-WILLARD GALLERY

543 MADISON AVE. TO APRIL 15
ANDREAS FEININGER • Photographs

*To be Dispersed
at Public Sale
April 25, 26
and 27*

FURNITURE AND DECORATIONS

Assembled for the

**RORIMER-BROOKS
STUDIOS COMPANY**

BY THE LATE
LOUIS RORIMER

Past Vice-President of the American
Institute of Interior Decorators
For Eighteen Years on the Faculty of
the Cleveland School of Art

*Sale by Order of the Cleveland Trust Co.
Executor and Trustee*

Comprising fine English and
French furniture, both antique
and reproduction, some Spanish
and Italian pieces, textiles and
wall papers, as well as other in-
terior decorations.

MAIL OR TELEPHONE BIDS
EXECUTED FREE OF CHARGE

Property will be on exhibition
from Saturday, April 20, to time
of sale.

*Exhibition
and Sale at the*
**PARKE-BERNET
GALLERIES, INC**

30 East 57 Street
New York City

THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

PORTRAITURE, old and new, has been a theme of importance recently with old master portraits at Knoedler's and Schaeffer's and contemporary Americans and Europeans at 460 Park Avenue Galleries. The old masters certainly showed up the contemporaries; they led Jerome Klein of the *Post* to make this observation:

"Probably no other period of history can show a portrait art so virile and imaginative as the Renaissance. It was produced to satisfy a vital demand. While artists needed patrons, patrons needed artists no less to fortify their positions. In its half-hearted character modern society portraiture reveals that socially it is merely an indulgence, not really needed. The strong urge for art has other sources and takes other forms today."

Is Ours the Landscape?

Klein fails to mention what these other forms are, but it may be presumed that he refers to landscapes, cityscapes, industrials, scenes of social realism, et cetera, though some would quarrel with these as being alone vital today. The French modern movement said all it had to say—and well—with the figure, the still life and the landscape, though of course it also used other forms, even portraiture. Copley said everything via his few portraits of New Englanders; Eakins' statement was contained in his portraits and figure studies; Homer's in the land- and seascapes with figures. Today the landscape appears to be the most generally vital form and some of the nation's best figure painters (Alexander Brook for example) have turned to the outdoors recently. It would be interesting to get an answer to this new importance of landscape painting.

Marsh & Hartley Score

Reginald Marsh's show at the Rehn Gallery was exceptionally well received by the critics and marked a new success for the artist. None was more praiseful than Edward Alden Jewell in the *Times*. Nearly all of the new work, he said, "is ever so much cleaner and clearer in draftsmanship than was some of the slightly earlier work in tempera. This

constitutes a distinct gain in the matter of articulation and leaves certainly no less distinctive an always original style."

Carlyle Burrows of the *Herald Tribune* noted "fresh vigor and power" in the new work, and in the opinion of Jerome Klein of the *Post*, nothing Marsh has hitherto done, in either watercolor or tempera, "compares with the rich, fluid sweep of *20 South Street* [reproduced last issue], *10 Shots 10 Cents*, and *Two Natures of Man*."

And Marsden Hartley at the Hudson Walker Gallery received a good press, too. Margaret Breuning spoke in the *Journal American* of his "breath of another world, not a mystic one, but the robust tang of outdoors, of Maine woods and waters in the dynamic simplicity of statement characteristic of the artist."

Jewell considered this Hartley's best show. Some of the more abstract pictures did not impress Jewell, however: "Striving to fathom pictures such as the *Madawaska* and *Birds of the Bagaduce*, I realize that understanding of the artist's aim is still, for me, a long way off."

Gray Days by Fortress

For some time the paintings by Karl Fortress have been favorably noticed in group shows, and the artist was last month presented in his first one-man show at the Associated American Artists Gallery. The result was a roomful of lonely roads and gray skies.

Howard Devree of the *Times* was enthusiastic about Fortress' paintings, finding them less depressing than he had expected. Wrote Devree: "He has cleaned up his palette and even in such paintings as *Pigeon Point Cove* his low key is far from depressing. Rather, this canvas of sand dunes on one of those intimate gray days is very pleasing. There is strength, emotional strength, in most of this work. One feels at times something of kinship to the work of Mattson."

Custer Watercolors Preferred

Even though her oils showed an excellent talent in that medium, Bernardine Custer's watercolors, included in her exhibition at the Midtown Gallery, stole the show. "They cast

Litter: CHUZO TAMOTZU. On View at Vendome Art Galleries





Flowers: DAVID BURLIUK
At the Boyer Galleries

a spell that outlasts even her more substantial efforts in painting," Carlyle Burrows noted in the *Herald Tribune*. He praised them because "drawing counts almost as much as color in these subjects, and tends to reinforce their sparkling delicacy."

"In a week literally flooded with watercolors in two extensive displays these papers by Miss Custer are outstanding," wrote Melville Upton in the *Sun*. "Light and suggestive, with the white paper left to do much of the work, which it does most effectively, they are a revelation in what can be done in watercolor when it is not engaged in competing with oils."

A Burliuk Retrospective

Probably the most provocative exhibition of the moment is that of David Burliuk, who is presented, at 58, in a retrospective of 22 canvases at the Boyer Gallery. The show is full of variety and diversity of style, some of the pictures bearing an impasto so heavy that it hangs and drips off the canvas; others done with a smoother, more realistic touch. The show divides, too, between canvases that are in reality memory paintings of the Russian steppes, peopled with gnomish individuals in fantastic settings, and other canvases that are quickly recognizable as scenes from our own Bronx steps.

In the *Tea Party* and *Coming Home from the Steppes* the artist reaches his familiar cyclonic power, and, for sheer joy, presented so bare as to be almost the essence of it, the latter painting is highly recommended. In *Tea Party*, Burliuk solves a difficult light problem. His early Van Gogh influence and his experience in the maelstrom of modern movements in Germany before coming here, in 1922, appears strongly in these paintings, while it is considerably tempered in those depicting the New York scene.

To many people this work of Burliuk contains an irritant, it presents an immediate allergy, while others consider it among the most important work being done today. So it must be seen, for, as the gallery release charmingly puts it, "A great deal that has been written about Burliuk is irrelevant to the man's work, such as his 125 brightly colored waistcoats."

April's Showers

Quite a number of interesting new exhibits open April 1 and the showery month promises to be as packed as a midwinter one.

1st April, 1940

The big Persian show will open at the old Union League Club building in mid-April; the Independents opens April 19 (and what fun that will be, installed in the inner sanctum of the academy, the Fine Arts Building); an exciting flower show is promised at the Marie Harriman Gallery with French and American contemporaries hanging side by side to be judged on their respective merits; the Mexican show opens at the Modern Museum; the Metropolitan opens its big Industrial Arts annual; the Whitney opens April 3 a huge show by the National Sculpture Society.

The one-man shows will keep apace, too. Opening in the early part of the month is a show by Charlotte Berend at the Kleemann Gallery, which should be of particular interest because Miss Berend, (or just "Berend" as she is known abroad) is a discovery of the famous critic, Meier-Grafe. Henry Kleemann considers Berend (she married Lovis Corinth) one of Germany's foremost modern painters. This show runs from April 1 to 27.

The Valentine Gallery presents "Three Spaniards"—Picasso, Miro and Juan Gris—on April 1, which reminds one of Gertrude Stein's remark that French painting in the 1st quarter of the twentieth century was done by Spaniards.

Art in the Theatre

Theatre arts are getting attention in the galleries with a notable show at the Guy Mayer Gallery and one recently closed at the Valentine Gallery. Nearly all of the outstanding designers are represented in the Mayer exhibit which includes sketches for settings and costumes and a large number of small models, well set up and lighted. Dr. Elmer Nagy, curator of the Yale Drama School, aided Aimee Crane in assembling the show. There are designs by Raoul Pene du Bois (son of Guy) for *Ghost Town*; Carl Kent's *John Brown*; Lucinda Ballard's *High and Higher*; Lawrence Goldwasser's *Passenger to Bali*; and work by Norris Houghton, Boris Aronson, Harry Horner, Charles Elson, Byron Kelly, and many others.

On the Abstract Front

Abstractions are in the news. At the Passe-doit Gallery there are a number of panels by Helion, considered by some as the leading exponent of this art. Packed into the gallery, these paintings almost burst out the walls, [Please turn to page 34]

Self Portrait: VITTORIO BORRIELLO
At the Arden Galleries



SCHAEFFER GALLERIES

SELF PORTRAITS BAROQUE TO IMPRESSIONISM

April 2 - 30

FOR THE BENEFIT OF THE
COLLEGE ART ASSOCIATION
PUBLICATION FUND

61 East 57th Street
NEW YORK

American Agents of D. Katz, Dieren, Holland

FERARGIL

F. NEWLIN PRICE, President

63 East Fifty-Seventh St.

NEW YORK

Newhouse Galleries Inc.

PAINTINGS BY

PETROVIC

Through April 13

15 East 57th Street
New York City

JAMES ST. L. O'TOOLE INC.

PAINTINGS

AND

WORKS OF ART

33 EAST 51st STREET
NEW YORK CITY

FIFTEEN GALLERY 37 W. 57 St., N. Y.

J. MORTIMER

LICHTENAUER

APRIL 1st THROUGH APRIL 13th

Schultheis Galleries

ESTABLISHED 1888

PAINTINGS

15 MAIDEN LANE, NEW YORK

New Publications
of Lantern Slide Lists

of

AMERICAN PAINTINGS

COLONIAL to
CONTEMPORARY

Issued by the

BESLER
LANTERN SLIDE CO.

131 E. 23rd Street, New York

JAMES ST. L. O'TOOLE
INC.

PAINTINGS
by

ALFONSO
BENEVIDES

April 4 through 27

33 EAST 51st STREET
NEW YORK CITY

DURAND - RUEL

12 East Fifty-seventh Street
NEW YORK

XIX and XX Century
French Paintings

PARIS

37 Avenue de Friedland

THE DOWNTOWN
LITHOGRAPHS
KUNIYOSHI

RETROSPECTIVE 1922-1939

113 West 13th Street, New York, N. Y.

G
A
L
L
E
R
Y

EXHIBITION OF PAINTING
NAOMI LORNE

April 5th - 23rd

WESLEY HALL, 1703 K Street, N.W.
Washington, D. C.

Under direction of Theodora Kane



*An American Tragedy: PHILIP EVERGOOD
McCausland Was Entirely Pro; Jewell, Somewhat Con*

Philip Evergood Evaluated Pro and Con

PHILIP EVERGOOD, a leading member of the group christened by Elizabeth McCausland "social realists," is showing his recent canvases until April 13 at New York's A. C. A. Galleries, with which he has lately become affiliated. In an enthusiastic feature review in the *Springfield Union and Republican*, Miss McCausland describes the exhibition as one placing Evergood in the category of artists whose work has "the shock and delight of the unexpected."

Evergood's conception of reality, continued the *Union and Republican* critic, "is soundly based on the external world. Not the private wars of the soul engross his brush, but the broad movements of life in society. . . . His compositions are complex, intertwined, active, in opposition with themselves. Such a painting as *An American Tragedy* (whose subtitle should be *Republic Steel*) proves the point. . . . *Railroad Men's Wives* and *Modern Inquisitor* are at opposite ends of his range of subject matter. The former is painted in a style sympathetic to the human beings shown, the latter makes uses of violent colors and contrasts to suggest an implicit criticism of the financial dictator pulling the reins of the world with ticker tape."

The high point in the artist's development, according to Miss McCausland, is his *Lily and the Sparrows* (shown at this year's Whitney Annual). "Here," she says, "is a kind of worship of life which in other societies was bestowed on religious symbols, in our time on humanity."

Edward Alden Jewell of the *Times* found little change in Evergood's style, except "a perhaps augmented emphasis on 'social' themes." And in the latter Jewell noted that effectiveness was in direct proportion to the amount of humor employed. The artist's humor, when allowed free scope, the *Times* critic wrote, "is delicious and very individual. He is a

spontaneous satirist and his satire, more impish and frolicsome than mordant, expresses itself naturally in terms of the fantastic. Sometimes, as in the large canvas called *An American Tragedy* he seems bent upon suppressing this gift, upon burying it beneath a mood of grim, factual propaganda—in which case little besides the quality of his animated painting style comes through as an asset."

An American Tragedy, Jewell feels, "has much to recommend it in the way of painting. The riotous throng is handled with skill. The tempo is brisk and the moving forms have weight. Yet as social comment it is cheap and unconvincing. The design is excellent, the subject nil."

"Certain of the other pictures in his show suffer from the same or from a kindred defect. The large canvas called *Flood* appears not precisely to preach a moral, but is marred in some of its passages by crudity."

"But with these strictures stated," Jewell continued, "it is pleasant to report that the exhibition abounds in reassuring tokens. Evergood is completely and slyly and subtly and sardonically himself in that remarkable and now familiar canvas entitled *My Forebears Were Pioneers*." The *Times* critic rated *Vacationing* one of the artist's "most felicitous, one of his most beatifically vulpine, brush adventures to date."

On the British Invasion

No portrait painter ever should
Be satisfied with being good
At painting portraits; he should try
To snare the super-social eye
And swank his stuff with lofty airs
And catch a string of millionaires,
Then picture them with empty looks
But with such charming pocketbooks.

—ANDRE SMITH

Museum of
Non-Objective Painting

24 East 54th Street

SOLOMON R. GUGGENHEIM FOUNDATION

RECENT PAINTINGS—

HELION

Georgette Passedoit Gallery

121 E. 57th Street thru April 6



The Sitter (Miss Lisa V. Maybon), the Portrait, and the Artist (Guy Pene du Bois)

Answering "Who Will Paint Your Portrait?"

A PUBLIC INTEREST in portraiture appears to have gripped New York recently. In addition to two outstanding old master shows of portraits, a recent exhibition of contemporary portrait painting at the 460 Park Avenue Gallery turned into a lively-attended show. "Who will paint your portrait" was the title, the show being an assembly of 40 paintings recently featured in *Town and Country*. It was held as a benefit for the Travelers Aid Society.

One thing the exhibition proved is that there are plenty of portrait painters to provide the world with all of its demands in that field. Diversity of style was practically a keynote, the two extremes being probably the Charles Baskerville painting of *Madame Lopes*, in which butterflies and a feathered bonnet figure prominently, to the hard-contoured, rugged characterization of *John Dos Passos* by Harold Weston. In between were styles academic, surrealist, Fauve, Flemish, 18th century English, Impressionist, and others—all as practiced today by American and European painters.

The show "piques one's curiosity no end," wrote Edward Alden Jewell in the *Times*. "Much of the work may be smartly superficial but the gamut is run. And if you can't pick your artist in even this diversifyingly diversified throng, there is no need to despair for a great many other talents await the summons. This show suggests but by no means exhausts the wealth of disparate possibilities."

Among the most disparate, Jewell mentioned Brackman's *Bartlett Arkell* and Massimo Campigli's *Joella Lloyd* (the latter is like an ancient fresco painting), the Gerald Brockhurst and Derain portraits, and Raoul Dufy's "captivating *Rosina*, which used once to be just a blithe impersonal bather surrounded by buoys—and still is despite the shifted em-

phasis for which inclusion in the present company must be held responsible. The former title was *Baigneuse à Sainte-Adresse*.

"There are," wrote Emily Genauer of the *World Telegram*, "some really fine things in the show—the Dufy *Rosina*, for example; the early Gerald Brockhurst portrait of *Francis MacNamara*, the Robert Brackman portrait of *Bartlett Arkell*, the portrait of a little boy by John Koch and a few others.

"And don't let the rest discourage you. There ARE fine portraitists today. And many of them are quite as able to achieve a sensitive, revealing likeness through the documentary method as through the intuitional."

"Art in a Democracy"

Under the title, "Art in a Democracy," the American Artists' Congress will exhibit from April 5 to the 28th work by members from Maine to California. A similar theme, it will be remembered, provided the anchor for the contemporary art show at the New York World's Fair last year. Made up of oils, watercolors, photographs, prints and sculpture, the show will be held in temporary galleries at 785 Fifth Avenue, New York City. On the evenings of April 7 and 21 two symposia will be conducted on, respectively, "Voice of the People," and "Information Please." A fuller report will appear in the April 15 *ART DIGEST*.

Corbino's Latest

Jon Corbino's latest canvases, vigorously painted and dramatically composed, are the April feature at the Macbeth Galleries, New York. Included are circus scenes, frieze-like compositions of horses, figure paintings and drawings, all carrying the mark of Corbino's robust draftsmanship and romantic spirit.

ANTIQUE, ART & BOOK AUCTIONS

IN THE MOST CENTRALLY LOCATED SECTION OF NEW YORK

IF YOU CONTEMPLATE AN AUCTION OR IF YOU DESIRE VALUATION

write us for terms and details. We maintain a department exclusively for appraisals and inventories. Inquiries respectfully solicited.

PLAZA ART GALLERIES INC.

9-11-13 East 59th Street
New York, N. Y.

AUCTIONEERS:

Messrs: E. P. O'REILLY, W. H. O'REILLY,
E. P. O'REILLY, JR.

RALPH M. CHAIT GALLERIES

EARLY CHINESE ART

600 Madison Ave. New York City
(at 57th Street)

In a Fog?

You needn't be if you let Budworth handle your packing and shipping details. We are specialists in this field and our 73 years experience speaks for reliability.

For safety's sake—use Budworth.

W. S. BUDWORTH & SON
(Since 1887)
424 West 52nd St., New York City

DISTINCTIVE FRAMES

hand carved, hand finished, to suit the individual painting. Surprisingly moderate rates.

MIDTOWN FRAME SHOP
605 Madison Ave., N. Y. • PLaza 8-2818
(bet. 57 and 58 St.—4th floor)

TRENT ENGRAVING CO.

[Cut makers to THE ART DIGEST]
Specialists in
FINE HALF TONES
for Artists, Art Dealers and Publishers
Your inquiry solicited
229 S. WARREN ST., TRENTON, N. J.

April 3
thru 17

PORTRAITS BY
VITTORIO



BORRIELLO
ARDEN GALLERY
460 Park Avenue, New York

1st April, 1940

PAINTINGS BY

PHILIP EVERGOOD

Through April 13

A.C.A. GALLERY 52 West 8 St.
New York City



Winter on a Farm: HERMAN MARIL. Museum Purchase Prize

Maryland Stages Strong Regional Annual

EACH YEAR the Baltimore Museum plays gracious host to the Maryland artists, buys a few of the exhibits, awards prizes and gives the public an opportunity to acquire good, original art at amazingly low prices. This year an out-of-town jury—Henry Varnum Poor, Edmund Archer and Peyton Boswell, Jr.—judged the exhibition, applying, perhaps, a more detached viewpoint and a more rigorous yardstick to the submissions. Maryland's artists came through, and the resultant exhibition is a strong, healthy display of regional art—running the gamut of artistic expression from Waugh to Picasso, and touching all the more temperate stops between.

In the Maryland show the jurors, as well as the artists, were on the spot, for Director Cheek very wisely established in the museum's downstairs galleries a "Salon des Refusés,"

where the public can second-guess the jury's decisions on what is good and what bad art.

About 250 artists submitted more than 700 works, and from these, 176, representing 131 artists, were accepted. Main interest among the prize awards was attached to the two purchase awards for the International Business Machines Corporation (this progressive firm is buying two paintings from each state for exhibition in the I. B. M. buildings at the New York and San Francisco fairs). The Maryland winners were *Shanty-town House* by Eleanor de Ghize and *Sea Road* by Harold Holmes Wrenn, both representative in quality and subject appeal of Maryland art today.

The Wilson Levering-Smith Memorial Medal for the best exhibit regardless of medium was voted to the sculpture of a *Dancer* by Reuben Kramer. This small, expressive piece of

bronze also won the Three Arts Club prize for the best sculpture exhibit—a natural sequence. The Baltimore Museum purchase prizes were voted to *Winter on a Farm*, an oil by Herman Maril; and to *The Builders*, an oil by N. Lloyd Weaver, a local constructor and "Sunday painter." The Weaver award draws attention to a prominent feature of the exhibition, the large number of works submitted by holiday-artists and untaught "primitives," some of which were admirable for their sincerity and directness of expression. Edward Hacker won the Junior League "Prize of Merit" with an oil entitled *Saturday Night*. In the print section the \$25 purchase prize went to the lithograph, *Murder*, by Mervin Jules.

The Maryland Annual helps prove the case for regionalism in art—the decentralization of art production away from the metropolitan centers and back to the source of the artist's most personal inspiration.

Two Southerners

CAROLINE DURIEUX AND DUNCAN FERGUSON, progressive members of the New Southern Group, were the most recent exhibitors at that organization's show place, the Gresham Galleries in historic New Orleans. The galleries' court-yard, edged with shrubs and banana trees, provided an ideal out-door setting for the sculpture of Duncan Ferguson. Centered was his large aluminum *Benediction*, last seen in the New York World's Fair, and surrounding it were bronze, terra cotta and wood portrait busts, animal pieces and symbolic compositions such as *Compassion*.

The highly individual oils and lithographs by Miss Durieux, hung in an adjoining gallery, ranged from light veined depictions of some of the humorous pretensions of Southern Negroes to such darkly brooding canvases as *God of War*.

Miss Durieux is assistant professor of painting at Newcomb College of Tulane University, while Ferguson is acting head of the department of fine arts at Louisiana State University. Their successful two-man show closed March 27.

Brown & James

At the Eggleston Galleries in New York the father-son team of Heustons has been succeeded by the husband-wife team of exhibitors, Syd Browne and Sandra James. Browne is represented by both watercolors and etchings, and Miss James by oils. The latter are landscapes which, as in *Winter Landscape*, are factual representations of nature marked by strong color and an overtone of local flavor.

Syd Browne's watercolors, bright in color and evoked out of smooth, controlled washes, range from a Mexican market place to picturesque water-side views of the Gaspé region. Among the prints are his popular *Sutton Place*, *Sheepshead Bay*, *Dooley Street* and *Along the Freight Tracks*. All are soundly drawn and rendered with a line that captures light and gives off an air of repose and calm beauty.

Lichtenauer Exhibits

J. Mortimer Lichtenauer, well known painter and muralist, is exhibiting a group of 15 oils and (a new venture for him) a sculptured *Head of a Young Woman* in a one-man display, on view at New York's Fifteen Gallery through April 13. The sculpture is the plaster version of the bronze head which represents Lichtenauer in the Academy annual.

In his canvases, the artist has, temporarily at least, abandoned representational pictures for compositions symbolic in nature.

Exquisite still-life canvases
By the Internationally Known
Holland Artist

JACOB
DOOYEWAARD

Representing
the art of

JACOB DOOYEWAARD
WALTER GRIFFIN
WILLIAM H. SINGER, JR.
HENRI LE SIDANER



Buffa Gallery, 58 West 57th Street, N. Y.

Auction Calendar

April 4, Thursday evening & April 5, Friday afternoon, Parke-Bernet Galleries; from the collection of H. Leonard Simmons; Paintings by contemporary artists, including Corbino, Brackman, Philipp, Brush and Pushman; Americans from the last generation; and (April 5) Syrian & Roman glass, Persian & Indian miniatures, Chinese paintings, porcelains, furniture and bronzes by Barye, Borglum. Now on exhibition.

April 5 & 6, Friday & Saturday afternoons, Kende Galleries; from the Anton Redlich collection; 18th & 19th century Vienna porcelains. Also Near-East & European glass, bronze and copper; Persian, Mesopotamian & Asia Minor pottery; rare 16th & 17th century Persian brocades & velvet. Now on exhibition.

April 6, Saturday afternoon, Parke-Bernet Galleries; property of Mrs. Fred F. French & other owners; English & French furniture and decorations; paintings, drawings, prints & bronzes; Oriental rugs. Now on exhibition.

April 11, Thursday afternoon, Parke-Bernet Galleries; from the collection of the late Wang Yuan of Peking, China: Chinese porcelains & pottery; Chinese jades and semi-precious mineral carvings, Chinese & Tibetan bronzes. On exhibition from April 6.

April 12 & 13, Friday & Saturday afternoons, Kende Galleries; from the collections of the late Cortlandt F. Bishop & others; extensive group of fine Japanese prints; 15th & 16th century Gothic glass and Gothic wood carvings; English & Continental furniture; important tapestries; objects of art. On exhibition from April 6.

April 12 & 13, Friday & Saturday afternoons, Parke-Bernet Galleries; from the collections of Robert V. Gibson and others; Early American furniture, glass; Staffordshire and other lustreware. On exhibition from April 6.

April 25, 26 & 27, Thursday, Friday & Saturday afternoons, Parke-Bernet Galleries; from the estate of the late Louis Rorimer; more than 800 items comprising fine English & French furniture, some Spanish & Italian pieces; textiles, wall papers & fine interior decorations. On exhibition from April 20.

Kende Sales

THE KENDE GALLERIES, newly opened in New York, are inaugurating activities this month with two sales. The first, scheduled for the afternoons of the 5th and 6th, offers the Anton Redlich collection of 18th and early 19th century Vienna porcelains. Shown extensively in important loan exhibitions, the group includes rare items from the 1730's among which are the five Du Paquier "Callot" caricature figurines formerly owned by Prince Schwartzenberg of Vienna and, according to the Galleries, the only known specimens not in museum collections. Du Paquier, who established his porcelain factory in 1718, stressed quality above quantity and numbered among his clients Europe's royalty and aristocracy.

The Kende Galleries' second April auction, booked for the afternoons of the 12th and 13th, brings to bidders an extensive list of properties from various sources, headed by rare Gothic glass, furniture, tapestries, rugs and a group of fine Japanese prints, the latter collected by the late Cortlandt F. Bishop.

The Japanese prints range from the primitive (early 17th century) examples to the 19th century, among which are works by Moronobu, by Kigonobu, Toshinobu and Kiyomoto. From the late 18th century are prints by Koriyasu, pupil of Harunobu, and by Shunsho and Utamaro (including his portrait of *Bijin Jiuyu*, one of the ten famous teahouse beauties). Hokusai and Hiroshige are also amply represented.

Industrial Art at the Met

The Metropolitan Museum's annual exhibition of Contemporary American Industrial Art, 1940 edition, opens to the public on April 17, presenting the latest style-picture of the nation in a series of exhibits that have been continuing since 1917. The show is scheduled to run through the Summer.

1st April, 1940



Diana and Nymph. Oudenaarde Tapestry in Rorimer-Brooks Sale

Variety Marks April Sales at Parke-Bernet

OFFERINGS during April at the Parke-Bernet Galleries in New York cover a wide range, starting with paintings by important contemporary Americans and spanning the centuries back to the ancient carvers of China and their rare bronzes and jades.

Brackman, Corbino, Philipp and Pushman are among the American contemporaries to make an infrequent appearance in auction sales rooms. Philipp is represented by four canvases, one of which is *Olympia*, (reproduced in the last issue of the *Digest*), which won the \$500 Logan prize at the Chicago Art Institute. Corbino has five still lifes and a head of a child; and Brackman is represented by a still life, a landscape and two nudes. De Chirico, Lebduška, Duveneck, Luks and Boldini are other artists from the H. Leonard Simmons collection in this sale on April 4 and 5.

On April 6, furniture holds the Parke-Bernet spotlight. English and French pieces are included, along with paintings, drawings, prints, bronzes and Oriental rugs, from the collections of Mrs. Fred F. French and other owners.

Chinese porcelains, bronzes, pottery, jades and semi-precious mineral carvings from the collection of the late Wang Yuan will be dispersed on the afternoon of April 11. On the afternoons of the 12th and 13th the scene switches back to America, when early American furniture, glass and Staffordshire from the collections of Robert V. Gibson and others will be offered.

Going on exhibition on the 20th are the more than 800 items comprising the stock of the Rorimer-Brooks Studios (one of the largest decorating firms in the Middle-West) which comes to Parke-Bernet for sale on the afternoons of April 25th, 26th and 27th. Fine examples of English, French, Spanish and Italian furniture and decorations will be sold, including the Oudenaarde tapestry, *Diana and Nymph*, reproduced above. The late Louis Rorimer established his firm in Cleveland before the turn of the century. For 18 years on the faculty of the Cleveland School of Art, Rorimer counted among his students Norman Bel Geddes, Abel G. Warshawsky and Charles Burchfield.

Late Prices from the Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries.

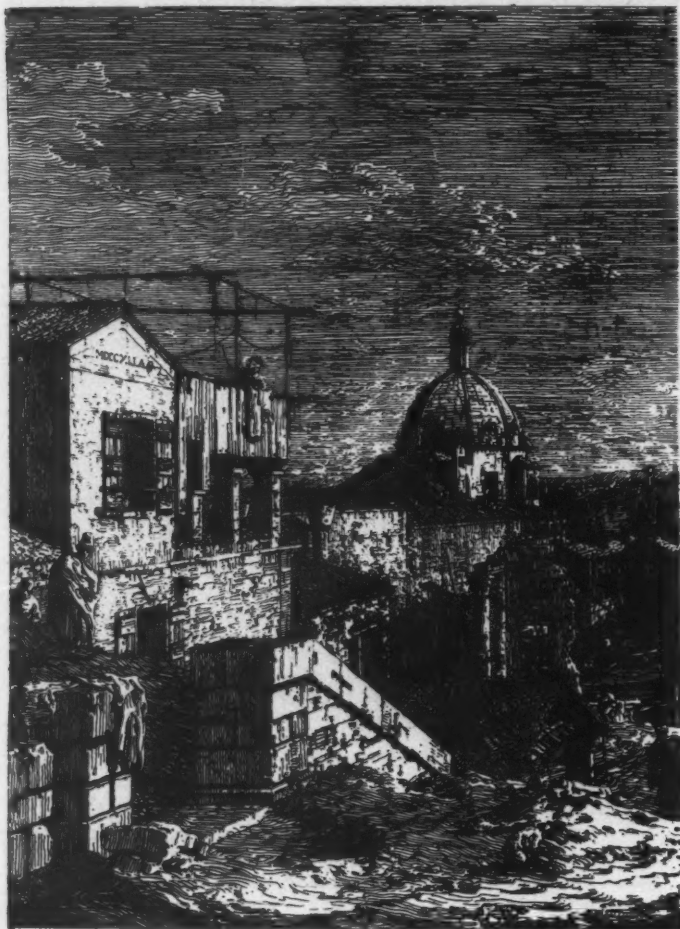
Paintings & Sculpture

Harnett, Wm. M.: <i>Trompe L'Oeil</i> (P-B, Ayer, et al) Gifford Cochran	\$ 275
Laurent, Robert: <i>Mother and Child</i> , alabaster, (P-B, Ayer, et al)	200
Deraïn: <i>Tête de jeune fille</i> (P-B, Ayer, et al) Carroll Carestairs	325
Sisley: <i>Pont sur l'Orvanne</i> (P-B, Ayer, et al)	975
Utrillo: <i>Sainte-Euphémie</i> (P-B, Ayer, et al)	290
Persian school: <i>Siyavush Falling Ill</i> , 14th cent. (P-B, Ayer, et al)	275

Furniture, Tapestries, etc.

Revere, Paul: silver pitcher (P-B, Moore et al) Clapp & Graham	\$1,000
Twelve gilded silver votive figures (P-B, Moore, et al)	540
Kirman hunting carpet (P-B, Moore, et al)	610
Steel treasure chest, 17th century (P-B, Moore, et al)	535
Sheraton: inlaid mahogany break-front secretary bookcase (P-B, Hyde, et al)	1,250
Richardson, Joseph: silver tankard, circa 1730-40 (P-B, Hyde, et al)	625

THE PRINT MAKERS: OLD AND NEW



The House with the Inscription: CANALETTO (etching)

Venice as Recorded by Canaletto's Needle

ALL BUT ONE of Canaletto's etchings are making one of their infrequent public showings, through April 15, at the M. A. McDonald Galleries, New York. The people and the pageants of 18th-century Venice found an accomplished and prolific recorder in Giambattista Tiepolo, just as the city itself found in Canaletto a keen-eyed, skilled portrayer. Both painters, whose lives came within a few years of paralleling each other, took up the etcher's needle during short recesses from their almost constantly busy easels.

"In these great etchings," writes Robert McDonald in the catalogue, "Canaletto put down (like an impressionist born before his time), the atmosphere, the very life-like 'wiggle' of sunny spacious views that caught his fancy in Venice, Padua and environs, and by means of as direct and open a technique

as we have record of—short, horizontal lines for space with heavier curving ones in the forms."

In most of the scenes (there are 31 on view), the sky is filled with etched lines that, instead of darkening the sun, seem to lend to it a subdued brilliance that glitters on the stone façades and remains luminous even in shaded areas. Canaletto's love of buildings, canals and palaces is as evident in these plates as in his precisely painted, accurately observed canvases. But in the etchings the mood is not one of Venice's festivity. It is one of faint sadness, almost melancholy, in which glamorous architecture shows the ravages of time and suggests nostalgically the preceding centuries when the Queen of the Adriatic was at her brilliant height. *The House with the Inscription* (reproduced above), *La Torre di Malghera* and *Prà della Valle*, à Padoue are cases in point.

Canaletto, wrote Edward Alden Jewell in the *Times*, "appreciates the romantic flavor of a scene dominated by or incorporating a bit of ruin. And as it deftly, if also methodically, travels about the plate, his needle builds up an atmospheric shimmer."

Solidly architectural in character is *Title Page*, which depicts a wall inscribed to Joseph Smith, the British merchant who was Consul at Venice and a Canaletto patron.

Kuniyoshi Lithos

ALTHOUGH YASUO KUNIYOSHI is a frequent exhibitor of oils, he is seldom seen in a one-man display of his widely collected lithographs. Such an exhibition is, until April 13, on view at the Downtown Galleries of New York, where 50 prints, beginning with his earliest, *Cow*, and ending with his latest, *Deserted Brickyard*, unfold the Japanese-American's career as a printmaker from 1922 to 1939.

Landscapes, figure subjects and still lifes are all given the Kuniyoshi touch, and, taken together, they dramatize the artist's range of tonal effects—from subtle greys to intense blacks, from delicate suggestion of line to solid mass.

"There are in his prints," wrote Carl Zigrosser in *Parnassus*, "a sure realization of form, sensitiveness to tone and color, and racy and idiomatic draughtsmanship. There is always purity of mood, and above all intensity of feeling. There is a sense of style that is rare among American artists." These qualities, Zigrosser adds, "are given edge and direction by his individual approach, blended of Oriental and American experience. He is thus both American and non-American, and he thereby adds a special note to American graphic art, a new and personal way of looking at things."

"The scope of his subject matter," the critic continued, "is limited by his idiosyncrasy, but within that limit his work is pure, intense, and of a haunting beauty. He is never intellectual; for all that his works are beautifully designed and constructed. There is a directness of feeling and perception in his drawing that is never premeditated."

In studying the progression of Kuniyoshi's printmaking, Zigrosser pointed out that, in the earliest lithographs (which were literally black and white) he "used the relatively coarser grained zinc for black linear accents to the exclusion of any subtle gradation of tone. . . . But henceforth his lithographs were permeated with a sense of color. This was the influence that his painting had upon his graphic work."

Kuniyoshi, Zigrosser concluded, "is ever sensitive to the inherent qualities of the medium, and keeps his lithography, painting and photography separate, though each has enriched his experience as artist."

PRINT BOX



The Strongest and Most Attractive Print Box on the Market To-day

Three-ply wood veneer frame covered with waterproof imitation leather. Two metal locks standard soldier style. Four sizes. Each box holds about 50 prints.

SIZES AND PRICES

Postage Paid in United States

Size A for 14x19 inch mats.....	\$2.50
Size B for 16x22 inch mats.....	2.50
Size C for 18x22 inch mats.....	3.00
Size D for 20x24 inch mats.....	3.50

Alden Galleries

615 Wyandotte St. Kansas City, Mo.

Exhibition through April of Old Master Drawings

also

Rare Books and Manuscripts

Illustrated Catalogue Just Published

WILLIAM H. SCHAB

602 Madison Avenue • New York

THE PRINT MAKERS: OLD AND NEW



The Dance of Magdalen: LUCAS VAN LEYDEN

Chicago Acquires Superlative Lucas Print

A "SUPERLATIVELY BEAUTIFUL impression of one of the fine prints in the history of engraving," *The Dance of Magdalen* by Lucas Van Leyden, has been acquired by the Art Institute of Chicago's Buckingham Collection.

Van Leyden, who was a master engraver at the tender age of 14, did the Chicago print when he was 25, at the height of his career and during the happiest period of his life. One year earlier he had married a young noblewoman of Leyden, and for the next decade the engraver enjoyed success and honor. This period was climaxed by Lucas' decision to visit the painters of Zeeland, of Flanders, and Brabant. Traveling in his own boat and tending stately banquets to the artists of each place visited, states the Institute *Bulletin*, "he was accompanied everywhere by Jan Gossaert (Mabuse) who dressed in cloth-of-gold, while Lucas wore a gown of fine yellow camlet which shone in the sun like gold."

In the present print, which depicts the worldly life of Magdalen rather than her re-

pentance, Lucas achieved one of his most distinguished compositions. Using the device of enframing trees to focus main attention upon Magdalen and her partner, the artist was able to include and integrate no less than 47 persons and animals. In the foreground Lucas depicted some of his fellow townspeople, of which the most expressive is the ivy-crowned man on the right, whose gaze is riveted upon Magdalen. In the background Lucas has represented a courtly scene of the chase in which Magdalen is seated on a prancing horse, and, once again in the far distance Magdalen is depicted being transported to the heavens by four angels.

Schniewind's New Job

Newest member of the Chicago Art Institute's staff is Carl O. Schniewind, former curator of prints and drawings at the Brooklyn Museum, who, since March 18, has been curator of prints and drawings at Chicago. Schniewind replaced Mrs. Lillian Combs, who retired after 16 years of service.

Under the new curator's direction will be Chicago's noted collections of the graphic arts, including the Buckingham, the Deering and the Leonora Hall Gurley collections.

Born in New York City in 1900, Schniewind received his training in Europe, graduating from the University of Zurich in 1919 and taking further work at the universities of Berne and Heidelberg. Until 1932 he resided in Berne, Switzerland, where he served as a trustee of two Swiss museums. During this period Schniewind also saw service as consulting expert to the French authorities in charge of the Musée Schongauer in Colmar.

On October 1, 1935, Schniewind became curator of prints and drawings at the Brooklyn Museum, where he reorganized the collections and installed many outstanding exhibitions. Similar tasks lie before him in Chicago, in addition to continued work on his definitive catalogues of prints by Henri Matisse, Paul Gauguin and Rodolphe Bresdin.

Exhibitions

April 1st through 27th

**JAPANESE
COLOR PRINTS**

Mezzanine Gallery

**ANCIENT
CHINESE
BRONZES**

Third Floor Gallery

YAMANAKA

680 Fifth Avenue New York

1st April, 1940

ARTISTS' COLORS FROM THE
ART CENTER OF THE WORLD



SINCE 1788

**Fine Oil, Water and Gouache
Colors**

Descriptive Price Lists and Color Charts
on Request. (Specify Color Chart, i.e.,
Oil or Water Color).

Importers:

The Hillman Importing & Trading Co., Inc.
170 Fifth Avenue New York City

NEWCOMB-MACKLIN CO.
PICTURE FRAME MAKERS
45 WEST 27th STREET
NEW YORK

Catalogues Mailed Upon Request

Mail Orders Receive Careful Attention

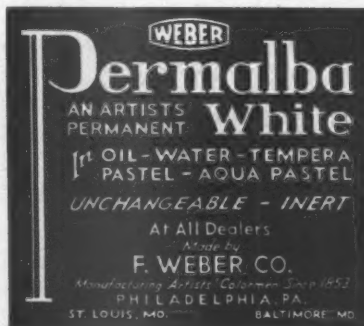
FACTORY & GALLERIES
400-408 NO. STATE STREET
CHICAGO, ILL.

WESTERN SALESROOM
1020 SO. BRAND BOULEVARD
GLENDALE, CAL.

INTRODUCE THE ART DIGEST TO YOUR FRIENDS

Upon receipt of \$1, we will send your friend eight issues of THE ART DIGEST. [Single copies 25c.] This Trial Offer is one of the best ways to help the magazine to create art interest in America.

THE ART DIGEST
116 East 59th Street • New York City



Back issues of THE ART DIGEST are available for completing your volumes.

OZENFANT SCHOOL

OF FINE ARTS

208 East 20th Street, New York City

Telephone GRamercy 7-9723

DRAWING
PAINTING
MODELING
COMPOSITION

SUMMER SESSION IN NEW YORK CITY

JUNE 17

to
SEPTEMBER 6

(WORLD'S FAIR, NEW YORK, MUSEUMS, EXHIBITIONS, THEATRE CONCERTS)

SPECIAL TRAINING FOR TEACHERS (OZENFANT'S METHOD)
INDIVIDUAL INSTRUCTION BY MR. OZENFANT

the hans hofmann school of fine art

52 west 8th street • new york city • phone gramercy 5-9714

summer session
personally conducted
by mr. hofmann

provincetown, mass.

june 15 - sept. 15

The VINEYARD PAINT GROUP



CLASSES IN WATERCOLOR AND OIL PAINTING.
LANDSCAPE • STILL LIFE • PORTRAIT

Instructors — Harwood Steiger - W. Douglas Prizer

Catalog upon request — 5th Season

THE VINEYARD PAINT GROUP
Edgartown, Martha's Vineyard Island, Mass.

PAINT IN PROVINCETOWN WITH THE BROWNE ART CLASS

JULY 1 — SEPT. 1

GEORGE ELMER BROWNE, N.A., Instructor
LANDSCAPE • MARINE • FIGURE • PICTORIAL
COMPOSITION • PORTRAIT • TECHNIQUE OF
OIL & WATER COLOR

Enroll At Any Time — Write for Circular
BROWNE ART CLASS • BOX 82, PROVINCETOWN, MASS.



CALIFORNIA COLLEGE OF ARTS AND CRAFTS

(State Accredited)

OAKLAND, CALIFORNIA

34th SUMMER SESSION June 24 to August 2

INDUSTRIAL DESIGN under EMMY ZWEYBRUCK, Internationally Known Viennese Authority.
Modern and ancient painting techniques, Painting Composition with Rupert Davidson Turnbull . . . Professional and teacher
training courses and Hobby Craft Courses in all art media in newly equipped workshops. Garden campus at BROADWAY
AND COLLEGE, OAKLAND, CALIFORNIA. Half hour from the 1940 Golden Gate Exposition.

Write for illustrated catalog D

THE SCHOOL OF THE WORCESTER ART MUSEUM

UMBERTO ROMANO

CATALOGUE ON REQUEST — ADDRESS: 25 HIGHLAND STREET, WORCESTER, MASSACHUSETTS

CHARLES CAGLE • SUMMER PAINTING GROUP

LANDSCAPE
STILL LIFE
FIGURE

ARLINGTON, VERMONT — JUNE 15 - SEPTEMBER 7

The Studio is located on the Battenkill River, two miles
west of the village, between Ball and Red Mountains.
Excellent working conditions in an ideal summer climate.

Address until June 1st—78 West 55th Street, NEW YORK—Columbus 5-0759

Art Education

Tiffany Guests

HOBART NICHOLS, director of the Tiffany Foundation at Oyster Bay, Long Island, announces an important change in the mechanism by which the Foundation selects the young artists who enjoy its hospitality each summer. Since its organization in 1919, the Foundation has held an open competition out of which the 30 successful competitors were chosen by a committee on the basis of work submitted.

This year, however, 20 of the 30 artists to be admitted will be chosen by the faculties of the 20 American art schools which have been invited to conduct Tiffany competitions. The regular open competition will be used to determine the other 10 award winners. Artists wishing to compete must apply on special blanks which may be secured from Mr. Nichols, whose address, until May 15th, is Bronxville, N. Y.

Occupying the late Louis Comfort Tiffany's Long Island country home, the Foundation's setting is one of ponds, gardens and extensive woodlands on the shores of a beautiful harbor. Here the award winners are free to paint and model as they please, with neither criticism nor instruction, unless they desire it. Lodging and food are furnished, and the only requirement made of artist-guests is that they display industry and serious effort.

On Michigan Peninsula

One of the unusual summer painting schools is that conducted by Howard Thomas (of the faculty of Milwaukee's State Teachers College) at Nahma, in the sparsely settled Upper Peninsula of Michigan. Classes are informal, and though scheduled only for forenoons, often continue until sunset.

Available for compositions is a wealth of rugged, backwoods subject matter. Forests abound, as do areas of cut-over timber land and villages made up of little wooden houses, wooden sidewalks and streets paved with the ground-up bark and waste from the lumber mills. Only a few miles distant is Fair Port, a fishing village which offers boats, waterfront scenes and quaint old streets as subjects for canvases. Even the Indians "are unfamiliar with the 'pay me for a snapshot' attitude."

Cranbrook Scholarships

Painting, sculpture and architecture students may compete for resident scholarships at Cranbrook Academy during the school year 1940-41. Awards will be made on a competitive basis and will provide advanced instruction in architecture under Eliel Saarinen, in sculpture under Carl Milles, and in painting under Zoltan Sepeshy. For further information write: Richard P. Raseman, Executive Secretary, Cranbrook Academy of Art, Bloomfield Hills, Michigan.

Chapin and Kahn at Herron

The John Herron Art School at Indianapolis, Ind., continuing its practice of offering specialized courses by guest instructors, will hold during May classes in lithography under Francis Chapin and Max Kahn, both of Chicago. Chapin, who is regularly on the staff of the Art School of the Chicago Art Institute, will also teach a special class in watercolor. A feature is the layman's class which will meet four mornings a week.

The Art Digest

JUNE thru OCT. DELAWARE WATER GAP, PENNSYLVANIA
NOV. thru MAY 1947 BROADWAY NEW YORK CITY

PAINTING CLASS

For serious students who desire a professional career in all phases of painting.

Start any time—Inquire today

M. A. RASKO 1947 Broadway New York City

ART CLASSES COLUMBIA UNIVERSITY

DRAWING • PAINTING • SCULPTURE
 COMMERCIAL ART • WOOD ENGRAVING
 Frank Mechau in Charge
 Werner Drewes • Oronzio Maldarelli
 UNIVERSITY EXTENSION CLASSES

EAST HALL • 1145 AMSTERDAM AVENUE

CARMEL ART INSTITUTE

Figure & landscape painting in all mediums.

Instruction by Armin Hansen, A.N.A., and other nationally known artists who make their home on the Monterey Peninsula.

P. O. Box A. 1, Carmel, California

Kit Whitman, Director

Vesper George

School of Fine & Applied Art

Advertising, costume design, fashion illustration, painting, modeling, interior decoration, theatercraft, industrial design, illustration, etc. Teacher training. Est. 1924. 6 weeks summer school begins July 8. Catalog 8.

44 St. Botolph Street, Boston, Mass.

HIBBARD SCHOOL OF PAINTING

ROCKPORT, MASS.

JULY 1 — SEPT. 1

ALDRO T. HIBBARD, N.A., Director

For information address:

Secretary, Fenway Studios, Boston, Mass.

WATER COLOR

REASONABLE RATES

Painting INDIVIDUAL INSTRUCTION by Prominent Artist
 NUDE • COSTUME • STILL LIFE
 Beginners & Advanced Students
 Tues. & Fri. 7-10 P. M. • Sat. 10 A. M.-4 P. M.

KIT KAT ART CLUB 321 W. 56th St. Phone: CO 5-0693

SUMMER SCHOOL

ENROLLMENTS

MAY REACH A NEW HIGH!

The majority of summer school advertisers report that advance enrollments are almost equal to the peak of their classes last year.

Art students are advised to enroll early to insure reservations and to allow directors to arrange comfortable surroundings for them.

For further information address:

THE ART DIGEST

[THE ART SCHOOL DIRECTORY]

116 East 59th Street • New York

1st April, 1940

Art Education

Moholy-Nagy at Mills

THE CHICAGO SCHOOL OF DESIGN, under the direction of L. Moholy-Nagy, is inaugurating a new summer school policy. Between June 23 and August 3 all the school's classes will be conducted on the campus of Mills College in Oakland, California, working in conjunction with the College's regular departments.

The arrangements, which were completed by Dr. Aurelia H. Reinhardt, Mills College president, Dr. Alfred Neumeyer, chairman of Mills Summer Session and L. Moholy-Nagy, provide for the removal to California of Moholy-Nagy and the following members of his staff: Mrs. Marli Ehrmann, head of the textile workshop; Gyorgy Kepes, head of the light workshop; Charles Niedringhaus, assistant in the design workshop; and Robert J. Wolff, head of painting and sculpture.

As an added service to teachers, the Mills College summer session will offer two special features: a course in "Modern Trends in the School Art Curriculum" by Miss Alice Schoelkopf, supervisor of art in the Oakland Public Schools, and a workshop on "The Arts in Education," sponsored by the Progressive Education Association.

Auburn Sheds the Academic

The Applied Art Department of the Alabama Polytechnic Institute (Auburn) has, according to an announcement from the school, completely abandoned its former academic viewpoint. The modern approach to art and to teaching is the new note, arrived at through a gradual shift in the personal and aesthetic convictions of the faculty.

Comprised of Frank W. Applebee, Roy H. Staples, Alfred E. James and Francis W. Lincoln, the Auburn faculty plans to base future teaching on the workshop methods developed by Ralph M. Pearson, who last month conducted a series of lectures at the Alabama institution. Pearson is director of the Design Workshop at Nyack, N. Y.

The Rosenberg Scholarships

The San Francisco Art Association announces that, until June 15, it will consider applications for the first Abraham Rosenberg Traveling Scholarship. Artists between 25 and 35, who have been registered in the California School of Fine Arts for at least two semesters, are eligible.

Originally intended for study or research abroad, the Rosenberg Scholarships will, in view of European culture's current disintegration, not be limited to work in foreign fields. The stipend is not fixed, but is determined in each case by the scope of the recipient's project. Write: San Francisco Art Association, 800 Chestnut Street, San Francisco, Cal.

Back to the Bottega

Queens College (New York) has inaugurated an effective plan whereby talented students in art subjects will be assigned to the studios of nationally-known artists to serve an apprenticeship. Artists engaged in the plan assume tutorial status and the student is given regular college credit for work completed. Dr. Josef V. Lombardo, chairman of the Queens art department, announces that the first student to be accorded the apprentice honor is Miss Helen Benz, who will study sculpture in the studio of Attilio Piccirilli.

GUY PENE DU BOIS

announces the opening of

HIS NEW SUMMER ART SCHOOL in the Berkshires at Austerlitz, N. Y. (near Stockbridge, Mass.)

JULY 1—OCT. 1

Figure painting from professional models, landscape, portrait, still life, composition in oil and water color. Daily personal criticisms. Complete living accommodations. Convenient recreational facilities.

Write for folder giving full particulars.

Mr. du Bois' Spring Session will continue at his New York Studio:

APRIL • MAY • JUNE

Address all inquiries: George P. Hunt, Sec'y 20 West 10th Street, New York City

Old White ARTS SCHOOL

On the beautiful estate of the famous Greenbrier, White Sulphur Springs, West Va. Seven weeks' course in fine arts for beginners. Coaching for teachers and professionals. Delightful climate. Superb sports and social facilities. July 13 to September 3. Catalog and rates upon request to—

WM. C. GRAUER, Director 10720 Deering Ave.

Cleveland Ohio

LANDSCAPE FIGURE CERAMICS

The University of New Mexico

TAOS Field School of Art



Critics: Kenneth N. Adams

O. E. Berninghaus

E. L. Blumenschein

Andrew Dasberg

Joseph Inhof

Boris Miller & Millard Sheets

Visiting Critics

JUNE 10-AUG. 3

Address: Registrar, University of New Mexico Albuquerque, N. M.

A. K. CROSS ART SCHOOL

For Artists, Students and Amateurs

Drawing and painting. All mediums and subjects. Fourteenth Summer.

BOOTHBAY HARBOR, MAINE, JUNE TO OCTOBER
 ST. PETERSBURG, FLORIDA, JANUARY TO MAY

Paint the Beautiful Ohio Valley in 1940

OHIO RIVER SCHOOL OF PAINTING

MARIETTA, OHIO

Instructors: Harry H. Shaw & Clyde Singer

OPENING JUNE 24

For Catalog, write

H. H. Shaw, 1619 Huguelet St., Akron, O.

SCHOOL OF DESIGN

SUMMER SESSION in Design, Drawing, Painting, Ceramics, Costume Design, Crafts, English, Art History, Jewelry, Metal Work, & Industrial Design. Credit basis. Activities program rich in historic interest. Folder on request.

14 COLLEGE PROVIDENCE R. I.

BERNARD KARFIOL-ROBERT LAURENT

WILLIAM von SCHLEGEL

The Ogunquit School of Painting & Sculpture

JULY 8 to AUGUST 24—OGUNKUIT, ME.

For information write

106 Columbia Heights Brooklyn, N. Y.

Now is the time to begin your Summer school advertising. Rates are \$6.75 per inch. Address: ART DIGEST, 116 E. 59th St., N. Y. C.

PAINT and LIVE in NANTUCKET

JUNE 21 - SEPTEMBER 21
New York Classes Now in Session

CLASSES CONDUCTED BY
GEORGE PARKER

Write for Illustrated Catalogue
637 Madison Ave., N. Y. C. Eldorado 5-6345

SUMMER PAINTING CLASS on CAPE COD FARNSWORTH

OIL, WATER COLOR, FIGURE, LAND-
SCAPE, STILL LIFE • JULY & AUGUST
- Send a Card for Circular -
Address Secretary, JERRY FARNSWORTH CLASSES
BOX 78, NORTH TRURO, CAPE COD, MASSACHUSETTS

WAYMAN ADAMS

Annual Class in Portrait Painting and
Lithography With George Miller Printer

June 17th to September 18th

Address Secretary
Elizabethtown, New York
In the Adirondacks

MOORE INSTITUTE OF ART

School of Design for Women
95th YEAR. Design, illustration,
interior decoration, fashion arts,
fine arts. Advertising, stage
craft, puppetry, jewelry, pottery.
Teacher training; B.F.A. degree.
Day, evening, Saturday. Resi-
dence. Oldest school of art ap-
plied to industry. Catalog. 1326
N. Broad St., Philadelphia, Pa.



Cleveland School of Art

Cleveland, Ohio
Four-year Courses in the
Fine and Applied Arts
Illustrated Catalog A. on Request

ABBOTT SCHOOL of FINE & COMMERCIAL ART

Winter Session September 15 to June 15
Register now

1143 Conn. Ave., N.W., Washington, D. C.

THURN SUMMER SCHOOL of MODERN ART

A new meaning given to drawing and painting
Life • Portrait • Landscape • Still Life

13th year

Descriptive folder on request

EAST GLOUCESTER MASS
WINTER SCHOOL 38 JOY STREET BOSTON

JULY - AUGUST - 1940 THE CAPE SCHOOL OF ART

HENRY HENSCHKE, Instructor
(formerly assistant instructor in
the Cape Cod School of Art)
PROVINCETOWN, MASS.
Address the Secretary.

SUMMER SCHOOL ADVERTISING RATES:
THE ART DIGEST is one of the best mediums
for school advertising. Its circulation is more
than 12,500. Advertising rates: \$6.75 per inch.
For further information address: THE ART
DIGEST, 116 East 59th Street, New York City.

Academy Annual

[Continued from page 5]

with his *Asbestos Mine*; Abram Poole took
the \$750 Altman figure award with *Young
Dancer*; Hobart Nichols' *Winter Pattern* won
the \$350 Carnegie Prize, and Ivan G. Olin-
sky's *Roscoe and Linnea* won the \$300 Adolph
and Clara Obrig prize.

The \$300 sculpture memorial award went
to Wheeler Williams for his *Black Panther*;
the \$200 Helen Foster Barnett prize to Robert
C. Koepnick for *Lysistrata*; the \$600 Palmer
memorial prize went to Andrew Winter for
Wreck at Lobster Cove; the Julius Hallgarten
prize of \$175 to Verona Burkhard for *Kihzer's
Place*; the \$125 Hallgarten to Nicholas Co-
mito for *Fig Leaves and Fruit*; and the \$100
Hallgarten to Soss Melik for *His Library*.

Hugo Ballin won the Thomas B. Clarke
prize of \$150 for his *Deposition*; Archimedes
Giacomantonio took the Maynard \$25 sculp-
ture prize for his terra cotta *Grandma*; Charles
S. Chapman won the Saltus Medal of Merit
for *Escape*; Kenneth K. Forbes won the
Thomas R. Proctor portrait prize of \$175
for *My Wife and Velasquez*; Herbert Morton
Stoops took the Isador Medal with *Anno
Domini 1940*; and Anthony de Francisci won
the Elizabeth N. Watrous Gold Medal with
his *The Pot of Basil*. Following its custom,
THE ART DIGEST reproduces in this issue all
the prize winning exhibits. (pages 5, 6 & 7).

These prize awards represent a cash dis-
persal of \$4,000. The sixteen winners were
selected out of a field of 321 paintings and
sculptures by a jury of awards comprising
eight academicians. The huge jury of selection
(nearly 30 members) assembled the show
from 1,600 submissions. Approximately two-
thirds of the work accepted is by non-mem-
bers of the Academy.

There were both agreements and disagree-
ments among the critics regarding individual
paintings. Jerome Klein found only two worth
mentioning as "solidly conservative works"—
John Stuart Curry's *Wisconsin Landscape*,
and Eugene Higgins' *Victims*. The rest of the
show, in Klein's opinion, is "not just conserva-
tive, but flimsy."

Emily Genauer was severe in her *World
Telegram* review expressing disappointment at
the "heavy preponderance of completely un-
inspired routine pictures painted by people who
are able technicians but utterly devoid of
imagination or courage." As a few exceptions
she noted the work by Curry, Maurice Sterne,
Antonio Mattei, Von Neumann, Herbert
Stoops, Frank London, Giovanni and An-
tonio Martino, Sidney Laufman and Francis
Speight.

After noting the large number of paintings
adorned with wreaths—the Academy's me-
morial to the departed—and after saluting
the memory of their creators, Royal Cortissoz
examined the exhibition from the point of
view of "what is being done with the subject
picture." The most ambitious, the critic noted,
is Hugo Ballin's *Deposition*, a work for which
he had some criticism, but for which he also
praised the artist for the courage to tackle
such a tremendous theme.

Cortissoz liked the realism in John Costi-
gan's *Group of Bathers*, Herbert Stoop's *Anno
Domini, 1940*, Eugene Higgins' *The Victims*,

BARSE
MILLER

REX
BRANDT

Teaching
Advanced Painting at
**UNIVERSITY OF
VERMONT**
on Lake Champlain
July 8 - August 16
For Catalogue Address:
Bennett C. Douglass, Dir.
Burlington, Vermont

SUMMER PAINTING CLASSES

BRACKMAN

JUNE 24th

SEPTEMBER 1st

Write to **MYSTIC, CONNECTICUT**

California School of Fine Arts

Maintained by the San Francisco
Art Association

SUMMER SESSION
JUNE 24 to AUGUST 3

Fine and Applied Arts; Commercial Art; Feature Course
in Stage Design and Crafts by Waldemar Johansen of
Stanford University. Teacher Training. Catalog on request.
State accredited. Distinguished artist faculty.

Lee F. Randolph, Director
800 Chestnut Street San Francisco



GRAND CENTRAL SCHOOL OF ART

DRAWING • PAINTING • SCULPTURE
ILLUSTRATION • FASHION • DESIGN
ADVT ART • INTERIOR DECORATION
CARTOONING • COMPARATIVE ANATOMY
Special courses in Design, Advertising, Fashion
and Interior Decoration. Individual instruction.
Day, eve, children's classes. *Begin Classes Now.*
7021 Grand Central Terminal, N. Y. C. MU. 9-5463

NEW YORK SCHOOL OF FINE AND APPLIED ART

William M. Odum, Pres. (Parsons)
SUMMER SESSION JULY 8-AUGUST 16
Practical, intensive courses in Advertising Design; Interior
Architecture and Decoration; Costume Illustration; Painting;
Life Drawing. Summer Bulletin on request. New Address:
BOX A, 136 EAST 57 STREET, NEW YORK

ARCHIPENKO ART SCHOOL

Sculpture Painting Drawing Ceramics

WINTER-624 MADISON AVE., N. Y. C.

SUMMER WOODSTOCK, N.Y.
Includes Courses for Teachers.
Register Now. Catalogues on Request.

BROWN COUNTY SCHOOL OF LANDSCAPE PAINTING

Conducted by

C. CURRY BOHM

IN PICTURESQUE, HILLY, SOUTHERN INDIANA
Season begins June 3 . . . For Reservations and Particulars
write . . . Mrs. C. Curry Bohm, Nashville, Ind.

CORCORAN SCHOOL OF ART

WASHINGTON, D. C.
AN ENDOWED SCHOOL

No Tuition — Annual Entrance Fee \$25.00.
Write: Miss Agnes Mayo, Secretary

RICHMOND SCHOOL OF ART

AFFILIATED WILLIAM AND MARY COLLEGE

Fine art. Advertising art, costume design, teacher
training, interior decoration, crafts. College ac-
tivities; Women's dormitory; B. F. A. degree.
Minimum charge, including board, \$675. Catalog.
Dr. H. H. Hibbs, Jr., Director, 224 Shafer St.
Richmond, Va.

SUMMER SCHOOL OF PAINTING

At SAUGATUCK, MICH.

Frederick F. Fursman, Director

SUMMER SCHOOL OF THE

ART INSTITUTE OF CHICAGO

JULY 1st—AUGUST 31st

Classes in Landscape, Figure Painting, Still Life, Lithography, Etching and Photography. Credit given toward degree requirements. An opportunity for work and recreation in ideal environments.

For Information Address:

Secretary, Summer School of Painting, Saugatuck, Mich.



JOHN HERRON ART INSTITUTE SCHOOL OF FINE ARTS

Painting, Sculpture, Commercial Art, Teachers' Training, Illustrated Catalog on request.

Donald A. Mattison, Director, Indianapolis, Indiana.

Copr. No. 831 C. F. Jennerwein

Eliot O'Hara Watercolor School

Goose Rocks Beach - - - Maine

July 1 - 27 August 1 - 28

One Month—\$50 Full Course—\$85



MARYLAND INSTITUTE

1825 - BALTIMORE - 1940

Courses in Fine Arts, Teacher Training, Crafts, Advertising and Costume Design, Interior Decoration, Stage Craft, etc. Catalogs on request.

MINNEAPOLIS School of ART

Endowed School of the Minneapolis Institute of Arts. Certificate courses in Painting, Sculpture, Advertising Art, Fashion Design, Illustration, Interior Decoration. Day and evening classes. Catalog free. • 200 East 25th St., Minneapolis

COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY

Four-year courses in PAINTING, INTERIOR DECORATION, DESIGN, ARCHITECTURE, ILLUSTRATION AND COMMERCIAL ART. PUB. SCHOOL ART. Leading to the degree of Bachelor of Fine Arts. HAROLD L. BUTLER, Dean SYRACUSE, N. Y.

RINGLING School of Art

THE SCHOOL OF THE RINGLING MUSEUM Faculty of outstanding artists teaching all phases of art including commercial art and costume design. Outdoor classes all winter. Animal study at Ringling Circus winter quarters. Dormitories. Write for catalog. Address: President, Sarasota, FLORIDA

ST. LOUIS SCHOOL of FINE ARTS

WASHINGTON UNIVERSITY ST. LOUIS, MO.



Drawing, Painting, Sculpture, Costume Design and all Crafts. History of Art, Anatomy and Composition, Advertising Art, Illustration and Design. Students may live on University campus and enjoy many university activities.

For information, address:

Kenneth A. Hudson, Director, Room 20

School of the Society of Arts and Crafts

JOHN CARROLL

CATALOG ON REQUEST

47 WATSON STREET, DETROIT

and Hilda N. Kayn's *Hurricane*, among others. He found little of note in the handling of the nude figure except in the works of Robert Phillip, Paul Trebilcock, and Jerry Farnsworth. Among the portraits, Cortisoz agreed with the jury that Abram Poole's *Young Dancer* is good, and he expressed satisfaction with those by Kenneth Forbes, Soss Melik, Richard D. Briggs, Violet Oakley and Catherine M. Wright, among others. "If the portraits are weak anywhere, it is in the matter of design," the critic observed. Yet he was impressed by those who "know their trade."

Cortisoz was fairly rhapsodic about the nation's landscape school. "They have, along with their veracity and technical proficiency, the virtue of the personal point of view." Edward Dufner, Frederick Ballard Williams, Henry Waltman, Daniel Garber and Mary Fairchild Low are "outstanding performers" here. Also, Cortisoz was "happily arrested by the largeness of feeling" in Curry's *Wisconsin Landscape*, "a largeness transcending even the generous scale of the canvas." He liked, too, the exhibits of Albert Groll, Herbert Meyers, Hobart Nichols, Sidney Laufman, George Elmer Browne, John F. Carlsen, Chauncey Ryder, Nina W. Scull, Elwood Fordham, John Folinsbee, Kenneth Greene, Jay Connaway, and others.

Probably the pictures that will be most talked about in the show are Ballin's *Deposition* and Sidney Dickinson's *Nude*, both of which are exceedingly ambitious in size and theme. The consensus on the Dickinson painting, a Venetian-style figure study, was that it did not come off. Neither McBride of the *Sun* nor Cortisoz could praise its results.

There are few newcomers or new names in this year's stringent annual, yet they stand out in several cases, in particular, the works of Frank D. Duncan, Jr., Jane White, Maurice Kallis and Angelo Gepponi. The print section is excellent, as it has been for the past several years. The print jury, headed by one of the most unprejudiced men in the history of American art—John Taylor Arms—has selected a show that embraces all styles and manners, and is on such a uniformly high plane in every way that each of the critics paid tribute to its achievement.

But the news of the Academy this year is its lack of news. Many observers see this annual as marking a milestone, or another swing of the pendulum, and they perceive the signal that the Academy intends to ride again on behalf of its ancient appointed mission: the protection of professional, academic standards.

"The Academy reports on the state of the academy," concludes Edward Alden Jewell in the *Times*, remarking about the changed orientation. "Is not that," he asks, "just what it should do?"

Fontainebleau Alumni Show

The annual members exhibition of the Fontainebleau School Alumni Association just closed at the National Arts Club, New York. Awards in painting went to G. Moira Flanagan and Mary Louise Sisson, while sculpture honors were taken by Theodore W. Lamb and B. J. Harrison, Jr. Accorded honorable mentions were Robert Jackson, painter, and Paul MacAllister, sculptor.

WILLIAM FISHER

MAY - JUNE - JULY

OUTDOOR PAINTING CLASSES

IN AND NEAR NEW YORK

Beginners and Advanced Students

Write for Information

8th ST. ARTS & CRAFTS STUDIO

39 E. 8 St., N. Y. C. GRamercy 5-7159

PENNSYLVANIA ACADEMY OF THE Fine Arts

Professional training in Painting, Sculpture (stone cutting), Illustration and Mural Decoration; also the coordinated course with the University of Pennsylvania confers the degree of Bachelor of Fine Arts.

Each year this Academy awards \$25,000 in scholarships and prizes. Seventeen Cresson European Traveling Scholarships were awarded May, 1939. The enrollment records of this—the oldest fine arts school in America—lists the best of past and contemporary American artists.

Summer School at Chester Springs provides training similar to that given in the Philadelphia Winter School. Distinguished faculty. Booklet.

HENRY K. HOTZ, Jr., Curator Broad & Cherry Sts., Phila., Pa.

LAYTON

SCHOOL OF

ART

Painting and Illustration; Sculpture; Advertising, Industrial, Interior and Costume Design; Teacher Training. Thorough professional courses at moderate cost. Stimulating lectures, trips, and exhibitions. Summer Session. Catalog. Charlotte R. Partridge, Director.

640 Layton Art Gallery, Milwaukee, Wisconsin

Art Academy of Cincinnati

Founded 1859



Professional training in fine and applied arts. Day and night classes. Moderate tuition fees. Winter Term: September 18, 1939, to June 1, 1940. For information address: WALTER H. SIPLE, Director Art Academy Cincinnati, Ohio

Boston Museum School

- painting
- drawing
- sculpture
- design
- silversmithing
- fresco
- anatomy
- perspective
- advertising
- jewelry

tuition and traveling scholarships illustrated catalogue 235 fenway

COLORADO SPRINGS FINE ARTS CENTER

WINTER ART SCHOOL

September 25, 1939 to May 25, 1940

INSTRUCTORS: Gertrude Robinson, Otis Daxler, Lawrence Barrett Drawing, Painting, Illustration, Cartooning, Mural Painting and Design, Lithography Address: General Director, Colorado Springs, Colorado

N. Y. SCHOOL OF APPLIED DESIGN FOR WOMEN



Practical individual instruction in textiles; fashion illustration; interior architecture; advertising, poster, life class, greeting card design. Placement Bureau. 48th year. Catalog.

Box A, 160 Lexington Ave., New York

OTIS ART INSTITUTE

A SCHOOL OF FINE AND APPLIED ARTS MAINTAINED BY THE COUNTY OF LOS ANGELES AS A DEPARTMENT OF THE LOS ANGELES MUSEUM

2401 Wilshire Boulevard, Los Angeles, California

Thirty-eight classes beginning and advanced. Work outdoors or indoors 12 months in the year. Date of entrance and period of study optional. A genuine Art Spirit pervades this art school. Illustrated catalog upon request.

THE ART INSTITUTE OF CHICAGO Fully Accredited

Many courses lead to degrees: Bachelor or Master of Fine Arts and Art Education Catalog - Department A A The Art Institute of Chicago

SUMMER COURSES for Artists and Artist-Teachers

CALENDAR of Current EXHIBITIONS

ALBANY, N. Y.
Institute of Art Apr. 10-May 21:
5th Annual of Artists of Capitol
Region; Prints, Cyrus L. Baldrige.
ASBURY PARK, N. J.
Soc. of Fine Arts (Berkeley-Car-
ter) To Apr. 14: Flower Paint-
ings.
AUBURN, N. Y.
Cayuga Museum Apr.: Paintings, J.
Connors.
BALTIMORE, MD.
Museum of Art To Apr. 22: 8th
Annual of Maryland Artists.
Walters Art Gallery To May 7:
Egyptian Sculpture.
BIRMINGHAM, ALA.
Public Library Apr.: Birmingham
Art Club.
BOSTON, MASS.
Doll & Richards Apr. 8-20: Water-
colors, Gertrude B. Bourne.
Horne Galleries To Apr. 13: Paint-
ings by Sam Charles and Patrick
Morgan.
Guild of Boston Artists Apr. 8-20:
Paintings, Marguerite S. Pearson.
Institute of Modern Art To May 3:
Rouault.
Vose Galleries To Apr. 6: Frank
Vining Smith; Apr. 8-27: Henry
G. Keller.
BROOKLYN, N. Y.
Brooklyn Museum Apr. 6-28:
Brooklyn Artists.
BUFFALO, N. Y.
Albright Art Gallery Apr.: Buffalo
Art Club.
CHARLESTON, ILL.
State Teachers College To Apr. 8:
Aqua-Chromatic Watercolors.
CHICAGO, ILL.
Art Institute Apr.: Italian Baroque
Prints.
Chicago Galleries Assn. Apr.: Chi-
cago Painters and Sculptors.
Findlay Galleries Apr.: Paintings,
Herman Dudley Murphy.
Katharine Kuh Galleries Apr.: Rob-
ert J. Wolf.
CINCINNATI, O.
Art Museum To Apr. 14: Daumier
and Gavarni.
CLAREMONT, CAL.
Pomona College To Apr. 25: Wa-
tercolors, Phil Dike.
CLEARWATER, FLA.
Art Museum To Apr. 22: Art in
Public Schools.
CLEVELAND, O.
Museum of Art Apr.: New Year's
Show of Paintings.
COLUMBUS, O.
Gallery of Fine Arts Apr.: Re-
gional and Industrial Art.
DALLAS, TEX.
Museum of Fine Arts Apr. 7-May 4:
Annual Dallas Allied Arts.
DAVENPORT, IA.
Municipal Art Gallery To Apr. 30:
Artists along the Mississippi.
DAYTON, O.
Art Institute Apr.: Paintings, Geo.
Elmer Broome.
DES MOINES, IA.
Assn. of Fine Arts Apr. 5-26: Mid-
west Exhibition.
DETROIT, MICH.
Artists Market To Apr. 6: Annual
Craftsmen's Show.
Institute of Arts To Apr. 28: 12
Contemporary Americans.
FORT WORTH, TEX.
Museum of Art Apr.: Local Art-
ists Show.
GREENWICH, CONN.
All Arts Studio Apr. 7-21: Aqua-
Chromatic Watercolors.
HAGERSTOWN, MD.
Washington County Museum To
Apr. 22: Drawings, Contemporary
American Sculptors.
HARTFORD, CONN.
Wadsworth Athenaeum To Apr. 14:
Hartford Independent Painters.
INDIANAPOLIS, IND.
Lyman Brothers To Apr. 13: Val-
paraiso Art League.
IOWA CITY, IA.
State University To Apr. 25: Amer-
ican Oils.
JACKSON, MISS.
Municipal Club Gallery Apr.: An-
nual of Art Study Club.
KANSAS CITY, MO.
Art Institute Apr. 7-21: Art Di-
rector's 18th Annual.
Nelson Gallery Apr.: Carroll, Clem-
ens, Davis, Ketch, Lucioni, Palm-
er, I. Soyer.

LAWRENCE, KANS.
Thayer Museum Apr.: Oils, Water-
colors, Albert Bloch.
LOS ANGELES, CAL.
Foundation of Western Art Apr.:
7th Annual of California Art.
Museum of Art Apr.: Alexander
Brook; George Bellows Prints.
Municipal Art Commission Apr.:
Painters and Sculptors Club, L. A.
LOUISVILLE, KY.
Speed Memorial Museum To Apr.
14: Modern French Paintings.
MANCHESTER, N. H.
Currier Gallery Apr.: Oils, Gifford
Beale; Lithographs, Ella F. Little.
MASSILLON, O.
Massillon Museum To Apr. 25:
Works of William Zorach.
MEMPHIS, TENN.
Brooks Memorial Gallery To Apr.
30: Prints by Higgins, Sterner,
Wright, Grant, Bellows and Brock-
hurst.
MILLS COLLEGE, CAL.
Mills College To May 5: Design
from the Bauhaus.
MILWAUKEE, WIS.
Art Institute Apr.: 27th Annual.
Wisc. Painters and Sculptors.
MINNEAPOLIS, MINN.
Institute of Arts To Apr. 25:
Etchings, Frank Benson.
MONTCLAIR, N. J.
Museum of Art To Apr. 18: Archi-
tectural Exhibition.
NEWARK, N. J.
Newark Museum Apr.: American
Paintings and Sculpture.
Rabin-Krueger Gallery To Apr. 15:
Watercolors, Hilda Feldman.
NEW HAVEN, CONN.
Public Library To Apr. 9: Paint-
ings, Ethel Schiffer; Apr. 10-19:
Watercolors, Frank J. Rutkowski.
Yale University Apr.: Paintings,
Childe Hassam.
NEW ORLEANS, LA.
Delgado Museum of Art Apr. 7-30:
Southern States Art League.
NEW YORK, N. Y.
A. C. A. Gallery (52W8) To Apr.
13: Paintings, Philip Evergood.
Academy of Allied Arts (340W86)
To Apr. 8: Paintings, L. Sherker.
American Artists Congress (785
Fifth) Apr. 5-28: "Art in a De-
mocracy."
American Fine Arts So. (215W57)
To Apr. 14: 11th Annual, Na-
tional Academy of Design.
An American Place (509 Madison)
Apr.: Paintings, Arthur G. Dove.
Arden Galleries (460 Park) Apr.
3-17: Portraits, Vittorio Borriello.
Argent Galleries (42W57) To Apr.
6: Paintings, John F. Hawkins.
Artists Gallery (33W8) Apr.: Paint-
ings, Maurice Becker.
Associated American Artists (711
Fifth) Apr. 1-13: Paintings, Wal-
lace H. Smith and Andrew Butler.
Babcock Galleries (38E57) Apr.:
Paintings, American Artists.
Barbizon-Plaza Gallery (101W58)
Apr. 1-19: Sculpture, Susanne Sil-
vercruz.
Bignou Gallery (32E57) Apr. 1-26:
Paintings & Watercolors, Cézanne.
Bonestell Gallery (106E57) To Apr.
13: Paintings, Arnold Friedman.
Boyer Galleries (69E57) To Apr.
13: Paintings, David Burluk.
Buchholz Gallery (32E57) Apr. 2-
27: Landmarks in Modern German
Art.
Carstairs Gallery (11E57) Apr.:
Modern French Paintings.
Clay Club Gallery (4W8) Apr.:
"Facts and Figures" Sculpture.
Columbia University (B'way at 115)
To Apr. 18: West African Masks
and Wood Engravings.
Contemporary Arts (38W57) To
Apr. 6: Paintings, Karl Bissinger.
Downtown Gallery (113W13) To
Apr. 13: Lithographs, Kenyoshi.
Durand-Ruel Galleries (12E57) To
Apr. 13: Four Great Impression-
ists.
Durlacher Bros. (11E57) To Apr.
6: Paintings, Nicolas Poussin.
Eggleston Galleries (161W57) Apr.
1-14: Watercolors, Syd Broune
and Sandra James.
Fernald Galleries (63E57) To Apr.
14: Theodore Van Soelen.
Fifteen Gallery (37W57) To Apr.
13: Paintings, J. M. Lichtenauer.

French Art Galleries (51E57) Apr.:
Modern French Paintings.
Galerie St. Etienne (46W57) Apr.
5-27: Paintings, W. Thorny.
Grand Central Art Galleries (15
Vanderbilt) Apr.: Color Prints by
American Artists.
Harlow Galleries (620 Fifth) To
Apr. 15: Etchings by Marguerite
Kirmse.
Harriman Gallery (63E57) Apr. 8-
May 4: Flower Paintings, French
and American Painters.
Kennedy & Co. (785 Fifth) Apr.:
Selected Prints by Contemporary
Americans.
Kleemann Galleries (38E57) Apr.:
Watercolors, Berend.
Knodler & Co. (14E57) To Apr. 6:
Portraits of Italian Renaissance.
Kraushaar Galleries (730 Fifth)
To Apr. 19: Paintings, Maurice
Prendergast.
John Levy Galleries (11E57) Apr.:
Barbizon School and 18th Cen-
tury English Paintings.
Julien Levy Gallery (15E57) Apr.
2-16: Paintings, Robert T. Fran-
cis.
Lillienfeld Galleries (21E57) Apr.
1-15: Paintings by Jean Watson.
Little Gallery (Barbizon Hotel,
Lex. at 63) Apr.: Paintings, Er-
nest Townsend.
Macbeth Galleries (11E57) Apr.
2-29: Paintings and Drawings, Jon
Corbino.
Macy Galleries (34 and B'way) To
Apr. 13: Paintings, Ward Mount.
Matise Gallery (51E57) To Apr.
6: Early Paintings, Joan Miro.
Mayer Gallery (41E57) To Apr.
13: Theatre Arts.
M. A. McDonald (665 Fifth) To
Apr. 15: Canaletto, Original Etch-
ings.
Metropolitan Museum (5th at 82)
Apr.: Historical Exhibition of
Woodcuts.
Midtown Galleries (605 Madison)
To Apr. 6: Oils and Watercolors,
Bernadine Custer.
Milch Galleries (108W57) To Apr.
6: Paintings, Daniel Serra.
Morgan Gallery (37W57) Apr. 1-
13: Watercolors, Eyvind Earle.
Morton Galleries (130W57) To
Apr. 6: Paintings, Pat Erickson;
Apr. 8-27: Oils, Watercolors, Gor-
don Howe.
Museum of Modern Art (11W53)
Apr. 3-30: Work of Sakuraku.
Neumann-Willard Gallery (543
Madison) To Apr. 15: D. Smith.
Newhouse Galleries (15E57) To
Apr. 13: Watercolors, Oils, Milan
F. Petrovic.
N. Y. Historical Society (Central
Park W. & 76) Apr.: Press in
America.
Nierenhoff Gallery (18E57) Apr.:
20th Century Paintings.
James St. L. O'Toole (33E51)
Apr. 1-27: Paintings, Alfonso Be-
nevise.
Passeport Gallery (121E57) To
Apr. 6: Paintings, Helion.
Peris Gallery (32E58) Apr. 6-May
3: Marc Chagall.
Public Library (Fifth & 42) Apr.:
Ely LeGrand.
Rehn Gallery (683 Fifth) Apr. 1-
20: Pastels, Peggy Bacon; Wa-
tercolors, Marcia S. Hite.
Reinhardt Galleries (730 Fifth)
Apr. 2-20: Paintings, Enay Hers-
feld.
Riverside Museum (310 Riverside)
To Apr. 28: Pacific Coast States
Watercolors.
William Schab (602 Madison)
Apr.: Old Master Drawings.
Schaeffer Gallery (61E57) Apr.:
Old Master Paintings.
Schneider-Gabriel Galleries (71E57)
Apr. 8-27: Paintings, Grigory
Gluckman.
Schoenemann Galleries (605 Madi-
son) Apr.: Paintings, Max Lieb-
ermann.
Schultheis Galleries (15 Maiden
Lane) Apr.: Fine Paintings.
Bellmann Gallery (3E51) Apr.:
Clarence H. Mackay Collection.
E. & A. Silberman (32E57) Apr.:
Old Master Paintings.
Sterner Galleries (9E57) To Apr. 15:
Sculpture by Eaton Davis; Apr.
16: Flower and Still Life by Lintolt.
Studio Guild (730 Fifth) Apr. 8-
28: Paintings, Elizabeth S. Pratt;
Sculpture, Georgia M. Whitman.
Uptown Gallery (249 West End)
To Apr. 5: Paintings, Art Teachers
Assn. of High Schools of N. Y. C.
Valentine Gallery (16E57) Apr.:
"Three Spanish Painters," Miro,
Gris and Picasso.
Vendome Art Galleries (59W56)
Apr. 1-26: Paintings, Tamotzu.
Wakefield Gallery (64E55) Apr. 3-
21: Paintings, Gifford Cochran.
Walker Galleries (108E57) Apr.
1-27: Selections 1820-1920, Paint-

ings, Peale, Homer, Couture, Car-
sen, Bellows.
Hudson D. Walker Gallery (38E57)
Apr. 1-13: Joseph de Martin.
Weyhe Gallery (704 Lex.) Apr. 8-
27: Sculpture, Anita Weschler.
Whitney Museum (10W8) Apr. 3-
May 2: Festival of the National
Sculpture Society.
Wildenstein & Co. (19E64) To Apr.
6: Paintings, Vlaminc.
Yamanaka & Co. (680 Fifth) Apr.
1-27: Japanese Color Prints; Chi-
nese Bronzes.
Howard Young Gallery (1E57)
Apr.: Italian Landscapes.
OSKOSH, WIS.
Public Museum Apr.: Bird Paint-
ings, O. J. Gromme.
PARKERSBURG, W. VA.
Fine Art Center Apr. 1-14: Litho-
graphs, Koltzits, Daumier and Ga-
vami.
PHILADELPHIA, PA.
Art Alliance To Apr. 12: Oils,
Florence Bouman Adams and El-
da H. Craumer.
Philadelphia Museum Apr.: Arts
of Persia, India, China and Japan.
Temple University To Apr. 12:
Sculpture, Stella Elkins Tyler.
PITTSBURGH, PA.
Carnegie Institute To Apr. 14:
"Masterpieces of Art."
PITTSFIELD, MASS.
Berkshire Museum Apr. 1-30: Mod-
ern Americans.
PORTLAND, ME.
Sweat Memorial Museum Apr.:
English Portraits from Tarking-
ton Collection.
PORTLAND, ORE.
Art Museum To Apr. 22: Prints,
Georges Rouault.
PROVIDENCE, R. I.
Art Club To Apr. 14: Paintings,
Ralph C. Scott.
R. I. School of Design Apr.: Con-
temporary Rhode Island Art.
PUEBLO, COLO.
Pueblo Junior College To Apr. 14:
Grumbacher Miniature Palettes.
RICHMOND, VA.
Museum of Fine Arts To Apr. 21:
2nd Biennial of Contemporary
American Painting.
RIDGEWOOD, N. J.
Pense Memorial Library Apr. 8-27:
Grumbacher Miniature Palettes.
ROCHESTER, N. Y.
Memorial Art Gallery Apr. 5-May 5:
Federal Arts Paintings.
ST. LOUIS, MO.
City Art Museum To Apr. 14: Pi-
casso, Forty Years of His Art.
ST. PAUL, MINN.
Public Library To Apr. 16: St.
Paul Artists.
St. Paul School of Art To May 5:
Recent Works, Twin City Artists.
SAN FRANCISCO, CAL.
Courvoisier Gallery To Apr. 10:
Originals from "Pinocchio."
Paul Elder To Apr. 20: Watercol-
ors, Morris Wortman.
Museum of Art Apr.: Paintings,
Ives Tanguy & Vaclav Vytlacil.
SEATTLE, WASH.
Art Museum To May 5: Paintings,
Jean de Botton, Dorothy Heuce.
SOUTH DAVLEY, MASS.
Mt. Holyoke College To Apr. 22:
Paintings, Plastic Club.
SPRINGFIELD, MASS.
G. W. V. Smith Gallery Apr. 2-21:
Prints, Rembrandt and Whistler.
SPRINGFIELD, MO.
Art Museum Apr.: Aqua-Chromatic
Watercolors.
STATE COLLEGE, PA.
Penn. State College Apr.: Annual
of Student Work.
SYRACUSE, N. Y.
Museum of Fine Arts Apr.: Paint-
ings, Sculpture, Ernst Leyden and
Mrs. Leyden.
TOLEDO, O.
Museum of Art Apr. 7-28: Ohio
Watercolor Exhibition.
TRENTON, N. J.
State Museum To Apr. 7: Members
Show, New Jersey Chapter, AAPL.
TULSA, OKLA.
Philbrook Memorial Museum To
Apr. 15: Southern Printmakers.
WASHINGTON, D. C.
Arts Club To Apr. 20: Watercolors,
Gordon Grant; Prints, Thos. Nason.
Corcoran Gallery To Apr. 7: Sculp-
ture, Alec Miller; Paintings, Jonas
Lie; Apr. 8-15: Pan American
Paintings.
Smithsonian Institution Apr.: Prints
Society of Washington Etchers.
Wesley Hall Apr. 5-23: Paintings,
Naomi Lorne.
Whyte Gallery Apr. 2-30: Paintings,
Herman Maril.
WICHITA, KANS.
Art Museum Apr.: Flower Paint-
ings.
WORCESTER, MASS.
Art Museum To Apr. 7: Interna-
tional Contemporary Prints.

BOOKS REVIEWS & COMMENTS

France's Art Drama

SPREADING OUT from the banks of the Seine are the slopes and hills on which Paris rests, serene and gracious, alive and vital, the undisputed capital of Western culture for almost a century. Adding vivid color to the banner of Paris' leadership is the French painting that arose during the last century to inject life and vitality into the cold, lifeless body that art, under the pall of a rigid academic classicism, had become. It was not as much an upheaval as it was a gradual infiltration, widening out in concentric circles, at the hub of each of which was a pioneer of dramatic individuality.

These individuals—actors in a quietly revolutionary drama—comprise the inner structure of a new and important book, *Modern French Painters* by R. H. Wilenski (Reynal & Hitchcock, \$6). Wilenski, a skilled and trained critic, analyzes these progressive spirits, correlates their efforts, traces their influences and throws a searching light on them as they march across his stage. Behind them he paints in the background of their changing times, creating a setting that intensifies the meaning of their sometimes-independent, sometimes-related art.

Manet, Degas, Cézanne, Renoir, Gauguin and Seurat, original artists all, played leading rôles in the drama that Wilenski records, and he introduces them in his Prologue, which picks up the story's thread in 1863, the date of the first Salon of the Independents, and carries them to 1883, the year of Manet's death.

Classified as "original" artists or trail blazers, as opposed to what Wilenski terms "hack practitioners," these men emerged in surroundings that, like most environments, resented new techniques and standards. Manet's *Dejeuner sur l'herbe*, as an example, was castigated by critics and by established artists as "an affront to decency;" but, establishing itself as a prototype of the climb to esteem of Manet and his followers, the canvas won acceptance and reached the climax of enshrinement in the Louvre as a national treasure.

This rise was drama, and Wilenski appropriately based his book on a dramatic plan, following the careers of his leading actors and their supporting casts through three acts which carry them in strict chronological order from 1884 to 1914, through an Interlude (the war years, 1914-18) and finishes with Act IV, which begins in 1919 and traces the innovating Frenchmen down to 1938. It is a play in which the scene changes, the actors replacing each other like a rotating cast. But, unlike

actors in conventional drama, they are themselves the creators, their lives and accomplishments constituting the play and supplanting the playwright.

Each section, or act, of the volume begins with background material which acts as a stage set, silhouetting the main figures against their environments. Weaving in and out is the pattern of the plays, ballets, exhibitions, political events and rendezvous haunts which stimulated the artists or gave direction to their careers. Their contacts with each other and with novelists, musicians and theatrical figures are emphasized to heighten the integration of the central figures and to make more meaningful the texture they were lending to the art fabric of their times.

As the years progress, the Douanier Rousseau, Toulouse-Lautrec, Matisse, Modigliani and Picasso make their entrances and add impetus to the new direction. With the turmoil and chaos of war came Dadaism, an art matching every absurdity and nihilistic trend inherent in the upheaval of World War I. And then the post-war period, an era of isms—Purism, Functionalism, Associationism, Surrealism, New-Surrealism, to name a few. Momentum in those days of the recent past was maintained by Ozenfant, Jeanneret, Chirico, Chagall, Matisse, Dufy, Rouault, Braque, Bombois, Bauchant, Vivin and Picasso, men who replaced the original pioneers, most of whom, by this time, having left their indelible mark, had passed on.

Wilenski's favored 1930's fall in Act IV, an act which, dealing with the immediate past, seems as complicated as Acts I, II and III might have, had they been written before the passage of decades had sifted out much of the irrelevant, the short-lived and the tangential. Aided by time, they come into sharper focus, with the larger, more significant movements more clearly discernible.

The book, however, is a masterful tract, soundly written, superbly organized. Wilenski's pages bring order to material that might easily be chaotic. Without stressing anecdote and colorful personalities, he dramatizes his trail blazers' struggle against the culturally resistant forest which was their stage. His drama of modern French painting is, in every sense, one of the most stimulating that has ever appeared on this intrinsically vital period of art and civic history.

—FRANK CASPERS

Chouinard Presents Gramatky

Hardie Gramatky, who is represented in the Riverside Museum's current Pacific States watercolor show, is holding a one-man exhibition of his work at the Chouinard Art Institute in Los Angeles. The Gramatky exhibition, on view through April 13, includes, besides watercolors seen previously in New York displays, landscapes and industrial scenes painted for *Fortune* magazine, and tug boat scenes of the New York waterfront, reproduced in the artist's recent book, *Little Toot*.

Macgill James Appointed

Macgill James has been named assistant director of the National Gallery of Art in Washington, D. C. He will assume his new duties next October, when the Gallery opens.

BRIDGMAN BOOKS ILLUSTRATED CATALOGUE

FREE

Send for it Today...

BRIDGMAN PUBLISHERS, Inc.
DEPT. B VELMAN, NEW YORK

ART EDUCATION
APPLIED ARTS

Advertising Art

A GAUGE to popular taste in art is the *18th Annual of Advertising Art*. Published by Longmans Green (\$5), it reflects the best art work used during the preceding year by America's advertisers, and reflects, too, the type of realistic art to which the public most readily responds. Governed by surveys which measure reader-response, the nation's art directors specify figures and designs marked by academically sound draughtsmanship, dramatic composition and perfection of technique.

The volume, besides containing reproductions of the top exhibits at the annual Art Directors Exhibition, is sharpened in value by several articles written by important figures in the field of commercial art. These make the book, like its predecessors, a valuable record of the work being done by a large section of practicing American artists—men who are obliged to meet rigid specifications and appeal satisfactorily to a large and critical audience, even though much of their work is done under the pressure of deadlines.

For art students preparing for careers in this branch of the art field, the volume is a tested text that points the direction their efforts might well take.

—FRANK CASPERS

Probably a Swell Book, Too

The *Boston Transcript* recently ran a two-column review of a book about a famous clown, named Debureau, accompanying it with a reproduction of a striking painting of a white clown. With the characteristic unbalance of so many book review editors, who think of books as great art but pictures as only pictures, the editor blandly captioned the painting with a sentence explaining that the new book is "a fascinating account of the career of a clown," mentioning not anywhere, in caption or review, who painted the picture—which is *The White Clown*, by Walt Kuhn.

Does said editor think that writing a book about a clown is any greater work than painting one? And does he think that author, publisher, and reviewer all deserve identification while some handy picture in the files deserves only anonymity? Well, just for that, *Transcript*, we won't mention the name of the book, the author, the publisher or the reviewer, and we hope that anyone wishing to read it will have a little trouble finding it.

With Masculine Force

Though a woman, Jean Watson, whose canvases are on exhibition until April 13 at the Lilienfeld Galleries in New York, sees the world with a masculine directness and force. Her canvases—figure compositions, still lifes and landscapes—are all tightly integrated and built up with uncompromisingly strong color. *Woman Sitting at Table* is in this vein, as are also *Cape Ann Quarry* and *Quarry Pool*.

The two latter canvases, seen respectively at last year's San Francisco and New York fairs, are weighted with the granite hardness of the rock cliffs portrayed. In the last named, the glinting, adamant hardness of the surrounding rocks, is accentuated by the limpid quality of the pool's surface.

Emy Herzfeld Returns

After a four year's absence from New York exhibition galleries, Emy Herzfeld is back as a one-man exhibitor, this time at the Reinhardt Galleries. Her show, made up of canvases depicting scenes and people of New England, Guadeloupe and Spain, is on view until April 20.

The House of
A. J. HEYDENRYK, Jr.
Makers of Fine Frames
Holland
HENRI HEYDENRYK
Representative for North America
65 WEST 56th STREET, NEW YORK CITY
COL. 5-5094
Complete stock available in
New York

permanent pigments

PROTECTS AMERICAN ART



Permanent Pigments Oil Color blazed the trail to surety of the American Artists technic and in doing so created genuine confidence in American made colors. The fortunate result now is that the industry so built up is no longer dependent on foreign materials for the finest colors.

Permanent Pigments has accomplished this by introducing and actively keeping the lead in offering

—An Entirely Permanent List of Colors arranged for technically fool-proof use according to Dr. Martin H. Fischer's "The Permanent Palette"

—Complete adherence to the recommendations of the American Artists Professional League

—Guaranteed Full Statement of Contents on every tube

—Honest and Reasonable Prices for Full Strength, Unadulterated OIL, WATER & DRY COLORS

OIL COLORS

STUDIO SIZE

25c

Ultramarine Blue Deep, Ultramarine Turquoise, Ivory Black, Zinc White, Titanium-Zinc White, Yellow Ochre, Light Yellow Ochre, Golden Ochre, Raw Sienna, Burnt Sienna, Raw Umber, Burnt Umber, Venetian Red, Mars Yellow, Orange & Violet, Indian Red.

50c

Cadmium Yellow-Primrose, Golden & Deep, Cadmium Orange, Cadmium Red-Light, Medium Light, Medium, Deep and Violet, Alizarine Crimson, Rose Madder, Lemon Yellow, Strontium Yellow, Viridian, Permanent Green Light, Ultramarine Green, Ultramarine Red, Ultramarine Violet, Phthalocyanine ("Monstral" pigment) Blue, Green & Tint.

75c Manganese Blue

1.00 Cobalt Blue

1.50 Cerulean Blue

50c

ZINC WHITE 1 1/2" x 6" tube
TITANIUM-ZINC WHITE tube

PERMANENT PIGMENTS

2700 HIGHLAND AVE. NORWOOD STA.
CINCINNATI, O.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

National Director, Florence Topping Green

104 Franklin Avenue, Long Branch, N. J.

AMERICAN ART AND THE WOMEN OF AMERICA

Honolulu Art Academy

A brilliant formal reception and preview opened the Twelfth Annual Exhibition of the Association of Honolulu Artists on Thursday evening, March 7. More than 500 people passed the receiving line, which was headed by Edgar Craig Schenck, Director of the Museum, and Mrs. Madge Tennant, president of the Association. Leis of white gardenias were worn by the four women receiving.

Paintings and sculpture of a high order of excellence had been selected and hung by members of the Association's Executive Board—Madge Tennant, Arthur Emerson, Shirley Russell, Hon Chew Hee, Elsie Das, Emerson Anderlin and Kenneth K. Higachimachi.

The Grand Prizes are awarded in a unique way; each exhibiting artist is requested to vote for his own contribution and for two others. The Annual Purchase Prize offered by the Honolulu Art Society is chosen by a jury of their own members, composed of Lady Dawson Johnston, Mrs. Stafford Austin, Mrs. J. Russell Cades and Mr. George Moody. Each year a painting or a piece of sculpture is purchased in this way and given to the Lending Collection in the Educational Department, for showing in the public schools.

Here, more than in any of the United States Territories, art is considered as necessary to school children as any other fundamental study. Another unusual feature of the exhibition is the offering of seven prizes, either of cash or goods, by various commercial houses in Honolulu. The Fukuo Kunai Memorial Prize and the Jon and Eleanor Freitas Prize is to be awarded by Mrs. J. Barber, Jr., Mrs. Frances X. Williams and Mrs. John Hollingsworth.

The Museum was given to the City of Honolulu by Mrs. Cooke and is endowed by the family. The Honolulu Art Society has 1,200 members. The Museum is a beautiful building, planned around a series of courts full of tropical flowers and trees, where sculpture is displayed. The Academy owns many treasures in its Chinese collection, in the permanent collection and in the art library. The calendar is a full one, including lectures on arts and crafts and various courses in pottery making, sculpture, wood carving, interior decoration and weaving. The president of the Academy, Mr. C. M. Cooke, Jr., gives the President's Prize each year for the best painting in the Exhibition.

Madge Tennant's work is internationally known. Her principal theme is the Hawaiian woman. Grossman Moody has been holding a splendid exhibition of her work for the past month. One interesting painting is of Queen Kaahumahu; she is shown sitting with folded arms, cards laid out at her feet and an open Bible nearby. The story is that she was very fond of card-playing and gambling, but the missionaries made her give it all up, and in three days she learned to read the Bible. All the paintings in this exhibition are of Hawaii's past history. Perhaps the best piece is *Woman in Black Holoku*.

Madge Tennant seems to be a faithful follower of Renoir. She paints with a three-dimensional effect, and her work is so rounded it is almost sculpturesque. The figures are

swirling and tremendous. She uses pure color, unmixed, on her enormous canvases, no black or white, and chiefly the three primary colors. Her use of color perspective is excellent, and she draws in a direct, powerful manner.

Mrs. Tennant is interested in the American Artists Professional League, and together with Mr. Eskridge, Mrs. Blasinghame, Miss Shurtleff, Miss Fraser, and many others, will assist Mr. Jon Freitas to make a very fine Chapter of the League here in Hawaii.

Notebook of an Unarrived Artist is the title of a book by Mrs. Tennant, published in 1938 by the Paradise of the Pacific Press. It is interestingly written in note book style, and is "an attempt to bridge the hiatus between the working artist and a would-be aware public."

Iowa

Miss Louise Orwig writes from Des Moines that with the splendid co-operation of the well organized Art Committee of the State Federation of Women's Clubs, American Art Week in Iowa was outstanding in its many forms of celebration. Mrs. Louis Anderson, Art Chairman of the Iowa Federation, received encouraging reports from all over the state. Mrs. Louis Pelzer presented the awards from the National Executive Committee, where most needed and appreciated. In Des Moines, a special exhibit of paintings by Des Moines artists was held in the gallery of the Public Library, under the sponsorship of the Art Students Work Shop and the Index of American Design, with Mrs. F. B. Mathews and Mr. Harry Jones directing. The Association of Art Education and Younker Brothers sponsored a very fine exhibit of paintings, arts and crafts, and flower arrangement, with Miss E. Hayden and Mrs. Gladys Davis, directing. Mrs. Anderson feels much encouraged, and is doing splendid work with Miss Orwig and Mrs. Louis Pelzer.

The Committee is continuing a series of art activities, exhibits, lectures emphasizing all phases of art. At the Spring Council Meeting there is a fine program for art under Mrs. Henry Taylor, Chairman of the Department of Fine Arts. The theme is *Progress of Human Needs through the Fine Arts*, with a fine arts symposium, Dr. Earl E. Harper, discussion leader. Grant Wood will speak.

Mrs. Louis Pelzer writes that she is planning to organize Iowa's artists as a Chapter of the American Artists Professional League. She is also working on a new plan to build up a special Art Week Circulating Exhibit for schools, organizations, clubs, art groups, etc.—FLORENCE TOPPING GREEN.

HAVE YOU TRIED THE NEW
PERMA-TEX
CANVAS PANELS?
THEY COST NO MORE THAN ORDINARY PANELS—
BUT WHAT A DIFFERENCE! MADE WITH GENUINE
HAND-PRIMED ARTIST CANVAS. ASK YOUR DEALER.
THE MORILLA CO., 36 Cooper Square, N. Y. C.

Now is the time to begin your Summer school advertising. Rates are \$6.75 per inch. Address: ART DIGEST, 116 E. 59th St., N.Y.C.

The Art Digest

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

NATIONAL CHAIRMAN : F. BALLARD WILLIAMS
162 West 57th Street, New York

NATIONAL VICE-CHAIRMAN : ALBERT T. REID
164 West 57th Street, New York, c/o A.A.P.L.

NATIONAL TREASURER : GORDON H. GRANT
137 East 66th Street, New York

NATIONAL SECRETARY : WILFORD S. CONROW
164 West 57th Street, New York



NATIONAL COMMITTEE ON TECHNICAL
HONORARY CHAIRMAN : DR. MARTIN FISCHER
College of Medicine, Eden Ave., Cinn., O.

NATIONAL LECTURE COMMITTEE
CHAIRMAN : ORLANDO BULAND
130 West 57th Street, New York

NATIONAL REGIONAL CHAPTERS COMMITTEE
CHAIRMAN : NILES HOGNER
69 Macdougall Street, New York

EDITOR : WILFORD S. CONROW

A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.

Comments from State Chairmen

From the Institute of Fine Arts of the University of Michigan, Dr. Avar Fairbanks, State Chairman of the Michigan Chapter of the League, writes:

"Concerning the artists of Michigan. For a little while there has been an inner turmoil going on in the field of the arts. . . . I have felt it not wise to get the wrong people in, which would link us with foreign influences and the leftist wing in the arts. As I understand the A. A. P. L., its personnel and ideals are for American artists and our advancement as a distinctive school, which should grow sturdily from within rather than being vines which grow up from the stumps of decaying pitthy growths.

"During the past month I have been talking with Mrs. Greason who is the Chairman of the Art Section of the Federated Women's Clubs of Michigan and who has recently been elected to the board of the A. A. P. L. We have already been planning to enlarge the activities of our organization in Michigan and have, I believe, the right class of members whom we wish to invite. We are planning exhibitions and will be more active in the future."

In a letter of later date Dr. Fairbanks says:

"I think the time is now just right to organize the better artists of this state into a campaign for recognizing men of merit, and the holding of exhibits wherein such men are given an opportunity to show their capabilities in contrast to the endeavor of a few self-appointed leaders who are incapable and who throw out the work of everybody but their own disciples. Before these last few years it would have been quite unwise to proceed towards the organization which I think now is needed. I am glad that Mrs. Greason, who is

so enthusiastic, is taking an active part in it."

Dr. Fairbanks expresses the views of the majority of American artists. We all feel American art should spring from within and express the thoughts of the individual as he understands or interprets the cultural, social and other reactions of today, as well as the mathematical accuracy of the present-day streamlined age of machines and speed.

Still, I feel the necessity of studying and trying to understand the work of the present-day foreign artists. A great deal of the modernistic art that we see in museums and galleries expresses conscientiously the chaos that now exists on the other side of the Atlantic. I do not mean that the paintings are chaotic. I mean that people living their daily lives under the steady strain of war, are bound to show their feeling in their art.

To organize the true artists in the state and to recognize men of merit, and to hold exhibits, is the surest way to bring American art before the public. I feel certain that Dr. Fairbanks, and Mrs. Greason, Organization Director for the American Artists Professional League in Michigan, will succeed in their aims.

—NILES HOGNER.

Why Not Try Art for Print?

So many artists wonder how they can even make an existence in the fine arts. We hear that the public is so worried over world conditions and politics that it has no interest in art.

For the versatile artist, why not try art for print? Many of our top-notch artists have gone into book and magazine illustrating. Men like James Dougherty, J. J. Lankes, Rockwell Kent, and many others have helped to raise book illustration to a fine art, and publishers are demanding better and better work from artists.

In connection with this, I am reviewing here a book illustrated by Grant Wood, titled: *Farm on the Hill*, story by Madeline Darrough Horn. (Four color illustrations; 78 pp. New York, Charles Scribner Sons, \$2.00; eight illustrations and jacket offset, photo engraving).

It is well to study closely the fine draughtsmanship and composition of Grant Wood's drawings. All are without exception carefully planned in regard to design, and are meticulously executed. Mr. Wood has gone in strongly for the sculptural in these pictures. He has stuck faithfully to interpretive realism.

The illustrations are carried out in warm colors, the background being deep orange, and they are balanced with neutral greys in the figures. His characters are alive and colorful.

The end papers are decorated with clever, tile-like animal and bird motifs. The pictures in *Farm on the Hill* will please adult and child alike, and will be an addition to any collector's library.

—NILES HOGNER.

"RUBENS"

TRADE MARK—REG. U. S. PAT. OFF.

"The" Artists' Brush Supreme
(Frequently imitated, but never equalled)



UNITED BRUSH MANUFACTORIES
116 & 118 WOOSTER STREET, NEW YORK

1st April, 1940

5 new shades
Rembrandt
OIL COLORS

MADE IN HOLLAND

Rembrandt Blue*
Manganese Blue
Paul Veronese Green Tint*
Rembrandt Green*
Emerald Green Tint*

*Made from the new Monastral Pigments

WRITE FOR COLOR CARD

TALENS & SON Newark, N. J.
U.S. DISTRIBUTORS OF
THE REMBRANDT COLORS

Colours by "Blockx"



ARTISTS' OIL COLORS IN TUBES
ARTISTS' WATER COLORS IN TUBES
POWDER COLORS IN BOTTLES

*Finest in the World
Standard of the Colourmen*

Artists' Canvas

We manufacture Linen and Cotton Artists' Canvas. Also Canvas Panels. Canvas for Murals up to 20' wide carried in stock. Write for Catalogue and Canvas Sample Books.

ERNST H. FRIEDRICHS, Inc.
110 WEST 31st STREET
NEW YORK, N. Y.
U.S.A. DISTRIBUTORS

Headquarters GENUINE DRY PIGMENTS FOR ARTISTS COLORS

COBALT BLUES	CADMIUM YELLOWS
COBALT GREENS	CADMIUM REDS
COBALT VIOLETS	ULTRAMARINES
CERULEAN BLUES	VERMILIONS
GENUINE AUROLINE	UMBERS
EMERALD GREENS	SIENNAS
EMERALD GREENS	OXIDES
	ETC.

— Founded 1854 —

FEZANDIE & SPERRLE, INC.
205 Fulton Street New York City

ARTISTS' MATERIALS

SCHNEIDER & CO., Inc.
123 West 68th Street New York City
Special Attention Given to Mail Orders

THE ART DEALERS of America should find their clients' favorite art magazine and then support it.

Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Asbury Park, N. J.

THIRD ANNUAL EXHIBITION OF WATER-COLOR AND SCULPTURE, April 22 to May 26, Berkeley-Carteret Hotel, Asbury Park, N. J. Open to all artists. Fee: \$1 to non-members of local Society of Fine Arts. Prizes. Jury. Media: watercolor & sculpture. Last day for receiving exhibits: April 14. For information address: Clara Stroud, Asbury Park Society of Fine Arts, Asbury Park, N. J.

Buffalo, N. Y.

THIRD NATIONAL PRINT SHOW OF THE BUFFALO PRINT CLUB, May 5-26, at the Albright Art Gallery, Buffalo, N. Y. Open to all print-makers. All print media. Fee: \$1 to non-members. Jury. No prizes. Last date for receiving entry cards and exhibits: April 15. For information write: Miss Jean MacKay, Secretary, Buffalo Print Club, Albright Art Gallery, Buffalo, N. Y.

Los Angeles, Cal.

FIRST ANNUAL EXHIBITION OF PAINTINGS, SCULPTURE & CRAFTS, at Los Angeles Museum, May 15 to June 25. Open to artists of Los Angeles and vicinity (100 miles radius). Jury. Cash awards. Media: oil, sculpture, ceramics, textiles, metal work, leather work and wood carving. Last day for return of entry cards: May 1. Last day for receipt of exhibits: May 4. For entry cards write: Louise Ballard, Los Angeles Museum, Exposition Park, Los Angeles, Cal.

New York, N. Y.

EIGHTEENTH ANNUAL EXHIBITION OF THE BRONX ARTISTS' GUILD, April 7-28, at the New York Botanical Garden Museum, Bronx Park, New York. Open to all artists of New York City and vicinity. Jury. All media (except miniatures). \$50 fee to non-members. Last day for receiving exhibits: April 6. For information, write: Charlotte Livingston, 2870 Heath Avenue, Kingsbridge, New York City.

NINTH ANNUAL SPRING SALON EXHIBITION, Academy of Allied Arts, May 2-24, New York City. Open to all artists. Media: oils, water-colors and sculpture. Fees: \$2 to \$5 (depending on size). Last date for returning entry cards: April 22. Last day for receiving exhibits: April 27. For information write: Leo Nadon, Director, Academy of Allied Arts, 349 W. 86th Street, New York City.

AMERICAN ARTISTS' CONGRESS Fourth Annual Exhibition

"ART IN A DEMOCRACY"

785 Fifth Ave.

April 5 thru April 28

SYMPOSIA

3:00 P. M.

Sunday - April 21

Sunday - April 7

Open Daily--10 A. M. to 5 P. M.

Thursdays --10 A. M. to 9 P. M.

Fortnight in N. Y.

[Continued from page 19]

for they have undoubtedly a real power. In nearly every painting the artist puts a strongly shaded solid, generally of gun-metal color, in a field of flat patterns of subtle color.

The other abstract show of the month is that of Charles G. Shaw at the Museum of Non-Objective Painting. Shaw, who often exhibits with Albert Gallatin and George L. K. Morris, has developed his work since 1938 "from decorative patterns to non-objective rhythms and inventive beauty," according to the museum's announcement.

Here and There

Among the other shows coming up are John Whorf at Milch, opening on the 8th; Peggy Bacon at Rehn's from 1st to 20th; Max Liebermann at Schoenemann Gallery through the month; Marc Chagall at the Perls Gallery, April 6 to May 4.

Also, apropos of the interest in portraits, there is a show opening April 3 at the Arden Galleries by Vittorio Borriello whose self portrait is reproduced on page 19. This will be the Italian's first American showing and will include paintings of a number of fashionable sitters. Borriello went to Peru to execute two commissions a few years ago and before he left he had completed 24!

"Facts and Figures" is the title of a large sculpture show through April at the Clay Club, the facts being a display of the supplementary tools and apparatus—the artifacts—of the sculptors. More of this show later.

Interiors and exteriors from France, Italy and this country are pictured in a group of 33 watercolors by Alison Mason Kingsbury at Ferargil's. Precise are her interiors; generously sweeping are her exteriors.

A show of recent work by Chuzo Tamotzu is on view until the 20th at the spacious new home of the Vendome Galleries. This artist, who came to New York in 1920 (he was born and educated in art in Japan, later in Europe), gets into his painting of *The Litter*, reproduced on page 18, some of that excellent organization which another well known Japanese-American achieves. These artists seem to be able to keep a picture right on the picture plane and yet give it real roundness. Critics' comment on this show will be reported next issue, as will comments on the exhibition by Arnold Friedman at the Bonestell Gallery which closes April 13. Friedman, a former Henri pupil, has just been admitted to the Metropolitan's Hearn Collection (see p. 15).

Eleanor Roosevelt turned critic in the *World Telegram's* "My Day" recently, when she visited the Robert Jackson show of Negro portraits at the Morgan Gallery. "The thing that struck me," she wrote, "was that, for the first time, I looked at people who did not have the pathos of a sorrowful race mirrored in their eyes."

Van Soelen Landscapes

New Mexico and New England are the two widely separated and sharply contrasted sections of America that Theodore Van Soelen has painted in recent years, and sun-baked plains and snow-covered mountains strike the dominant notes in the artist's one-man show at New York's Ferargil Galleries, until April 13.

Symbolizing the old, tradition-rooted life of New England in much the mood of Messrs. Currier and Ives is *The Old Maple*. Color is clear and execution precise, as the aged tree, bent by the weight of a century, leans over a rickety picket fence.

Hunting Homers

FOR THE FIRST TIME a museum and a newspaper have joined forces in an attempt to corral artistic talent. The museum is the Modern and the newspaper is the evening *P. M.*, which is scheduled to make its appearance in New York on June 1. Objects of the competition: to find artists who can report the news with brush or pen.

Ten thousand artists in New York City and vicinity have received announcements, and their entries, which must be returned by April 5, will compete for awards totalling \$1,750. John Sloan, Wallace Morgan, William Gropper, Holger Cahill and Ralph McCa. Ingersoll, publisher of *P. M.*, will judge the submissions, allot the awards and display the winning pictures from April 15 to May 7 in the Museum of Modern Art.

The first award will be \$500, with 20 additional prizes of \$50 each. Besides these, a special prize of \$250 will be given the exhibit which receives the largest popular vote by visitors to the Modern's show. Jury awards will be announced April 23.

Mr. Ingersoll, when interviewed, pointed out that 60 per cent of his newspaper will be devoted to pictures, most of which will probably be photographs. However, the publisher added, "if the story can better be reported on a sketch pad or drawing board than by lens and film, that's the way the story will be reported. This competition is one of the ways the paper will use to find the artists to do it."

In announcing the competition, Nelson A. Rockefeller, the Modern's president, recalled that the work of Winslow Homer, one of our greatest artists, first came prominently to public notice when he was pictorial reporter for *Harper's Weekly*.

Any artist is eligible, but only those in the metropolitan area have received announcements at this time.

CLASSIFIED ADVERTISEMENTS

The rate for Classified Advertising is 10c per word, per insertion; minimum charge \$1.50. Terms: cash with order. Each word, initial and whole number is counted as one word.

SPECIAL OPPORTUNITY TO PURCHASE Old Masters at very low prices. Must be seen to be appreciated. Address Milton J. Meyer, 2095 Broadway, New York City, Columbus 5-3300.

HAND GROUND OIL COLORS—Powerful—no fillers used! Permanency guaranteed. Conforms with the highest standards necessary for creating lasting pictures. Send for literature. Bocour, 2 West 15th Street, New York City.

DRY PIGMENTS—full strength cadmiums, cobalts, manganese blue, etc.—casein, gypsum, varnish gums, glues, Venice turpentine, etc. Mail orders filled. Hatfield's Color Shop, Inc., 112 St. James Ave., Boston, Mass. Est. 1898.

CATALOGS on Arts and Crafts, Etching, Modelling, Oil and Water Color supplies. Write for copy A456. E. H. & A. C. Friedrichs Co., 140 Sullivan Street, New York.

\$3250. BUYS ARTIST'S HOME. 75 miles New York, near New Hope, 1/4 acre on Delaware Canal. 5 rooms, large studio, bath, heat, etc. Write: Olyphant, Point Pleasant, Bucks County, Pennsylvania.

PICTURE FRAMES in raw wood. Ask for free new catalogue, including instruction pamphlet for doing your own finishing, with low price for materials used. Braxton Art Company, 353 E. 58, New York.

ARTISTS' MATERIALS. Orders filled promptly anywhere. Joseph Mayer Company, 6 Union Square, New York City.

"RUBENS" ARTISTS' BRUSHES:—Supreme in quality. Universally used by renowned artists. Sold by all dealers. (See adv. page 33.)

DEALERS WANTED for American manufactured high grade hand-ground artist colors. Bocour, 2 West 15th Street, New York.

ws-
to
ed-
M.,
in
om-
the

and
and
Ap-
50.
rop-
oll,
nie-
vin-
the

ddi-
spe-
ibit
by
ards

ated
be
rob-
her
on
ens
re-
rays
it."
A.
lled
our
ub-
for

the
nce-

S
10c
arge
ini-
ord.

ASE
seen
2005
0.

ul-
ced.
eces-
for
New

. co-
sum.
Mail
St.

Mod-
e for
140

New
ware
etc.
unity.

free
phlet
e for
i. 58.

ompt-
Union

erama
art-
3.)

ufac-
olors.